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## PATHS-PROGRAMMES-PERMISSIVENESS OPERATING PROCEDURES

This is a guide to the operation of the PATHS-PROGRAMMES-PERMISSIVENESS programme. This programme can be operated via any number of Little Black Box Machines' apparatus hardware.

This publication describes the operation of the programme, restart procedures, and the operator's route to achieve successful programme execution. Pictorial illustrations are included throughout the text to clarify programme operation, and a glossary is included in the appendix to clarify terminology.



## PREFACE

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This guide, to the operation of the following PATHS-PROGRAMMES-PERMISSIVENESS programme (runbook), is intended to clarify the procedure that determines the programme's operational pathway (route). The guide is intended for those with minimal training on stored programme computers, data processors or language generators.

The programmer bears responsibility for all functioning programme pathways, as well as any defective pathways ("bugs" or "glitches") the operator may encounter.

FIRST EDITION (MAY 1968)

This manual may make some operators feel obsolete. This manual has been prepared, re-written and retitled by a very strange computer (registered employee of Little Black Box Machines Inc.).

The creation of this manual - and the programme that it details - has not been left entirely to chance.

A form is provided at the back of this publication for your comments.

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# MANUAL

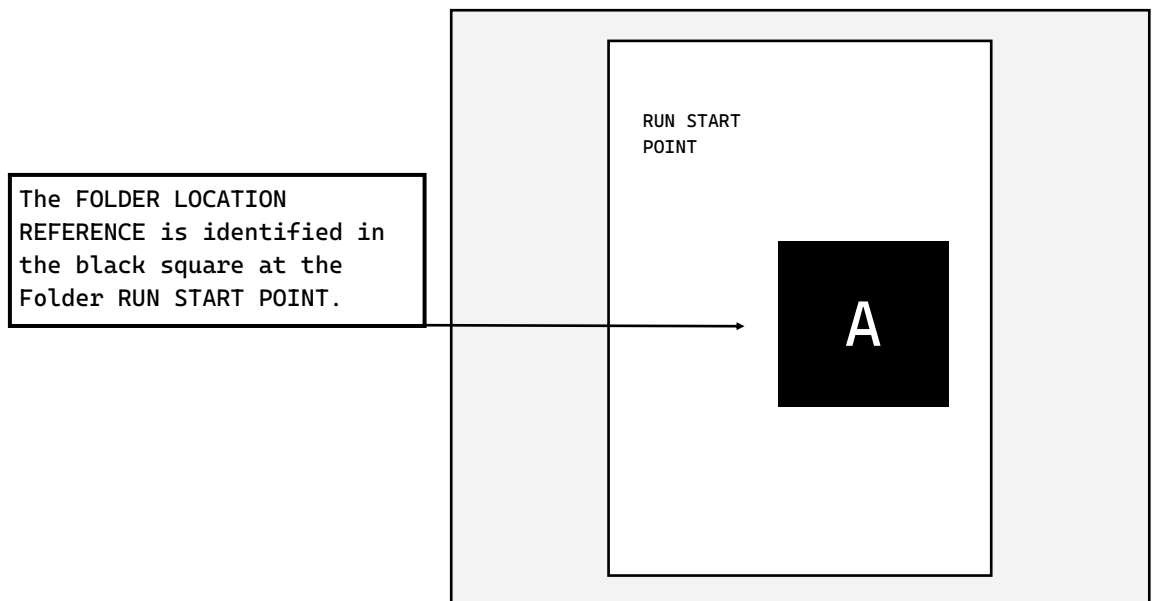
## 1. STARTUP

Startup is initiated when the operator turns to 'File 1' of 'Folder A' and begins the process of following the pathways therein. Details of Folder locations are indicated below (section 2 – FOLDERS). Details of File locations within each folder are indicated below (section 4 – FILES).

## 2. FOLDERS

The programme contains 8 Folders, ordered alphabetically and listed sequentially. Each folder begins at its 'Run Start Point'. FIGURE A provides an example of a Run Start Point within the programme.

FIGURE A



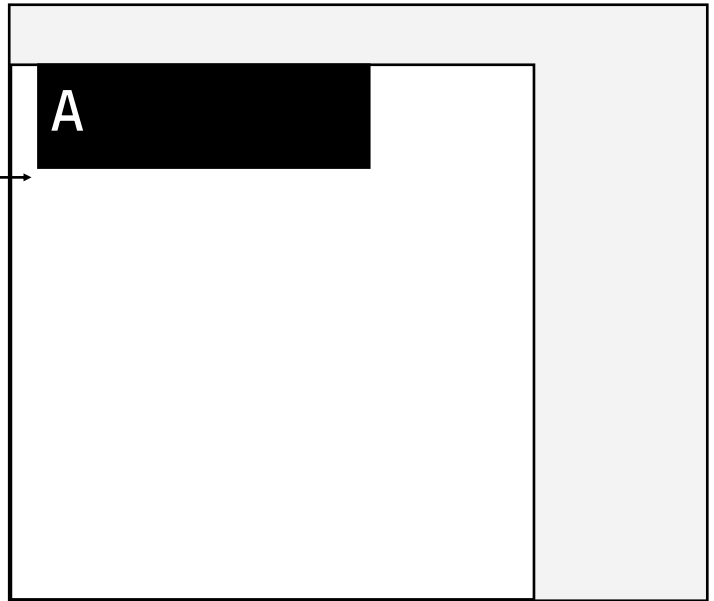
Beyond each folder's Run Start Point, the Folder can be identified by the black square in the top right corner of each File. FIGURE B (overleaf) provides an example of where the Folder Location can be identified within each individual file.

## MANUAL (CONT.)

### 2. FOLDERS (CONT.)

FIGURE B

The FOLDER can be identified in each FILE, and is indicated in the black square at the top right corner of the FILE.



Each folder features a varied number of files. The programme files are categorised into folders for the ease of function of the operator. The programme will run successfully when the operator works through each folder, and the files therein, sequentially.

The general content of each folder is listed below:

FOLDER A.....OBSERVATION 1  
FOLDER B.....TO BLAZE OR FOLLOW A PATH  
FOLDER C.....PATHS AND PROGRAMMES  
FOLDER D.....GOOD PATHS AND BAD PATHS  
FOLDER E.....PROGRAMME V ART / APPARATUS V PERMISSIVE  
FOLDER F.....THE DANGER OF THE PROGRAMMATIC GAZE  
FOLDER G.....OBSERVATION 2  
FOLDER H.....SUPPLEMENTARY

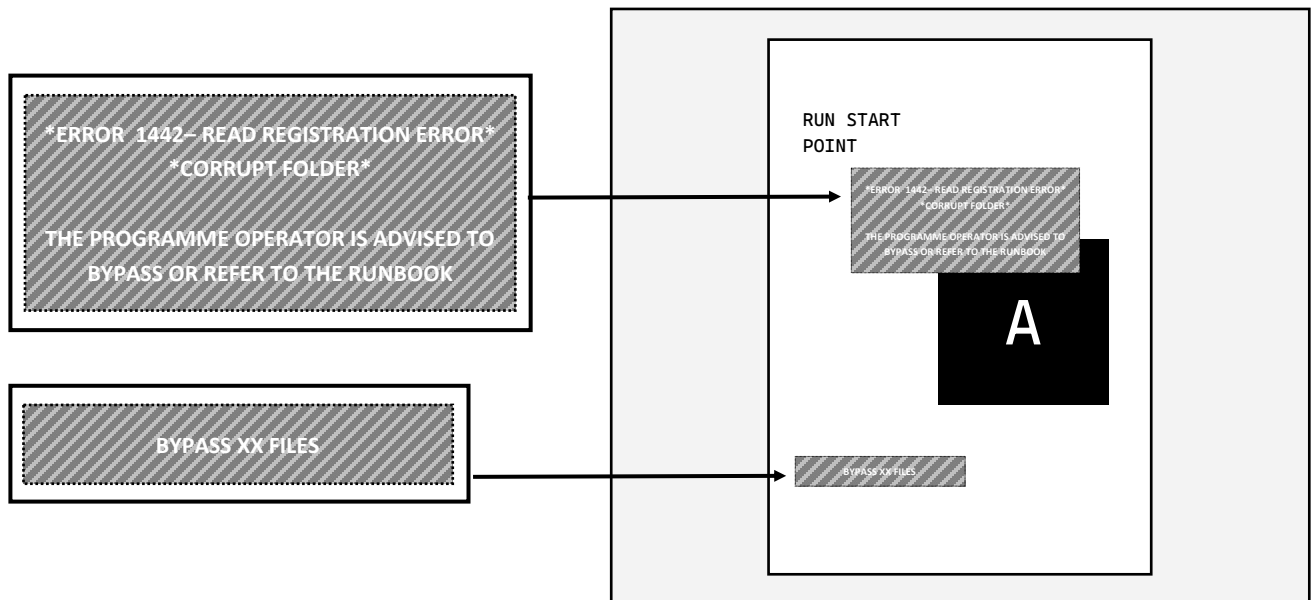
## MANUAL (CONT.)

### 3. CORRUPTED FOLDERS

The operator may encounter corrupted folders whilst operating this programme. Corrupted folders contain files, pathways and data cells that have been identified as causing the programme to crash, or that may lead the operator off-programme.

Corrupted folders can be identified by an error message appearing at the folder Run Start Point. FIGURE C below illustrates such an error message.

FIGURE C



The operator is advised to bypass corrupted folders to remain on-programme. Non-compliance may result in a programme crash or unpredictable states.

If the operator encounters a corrupted folder, they are strongly advised to bypass the requisite number of files indicated beneath the '1442 ERROR MESSAGE'.

## MANUAL (CONT.)

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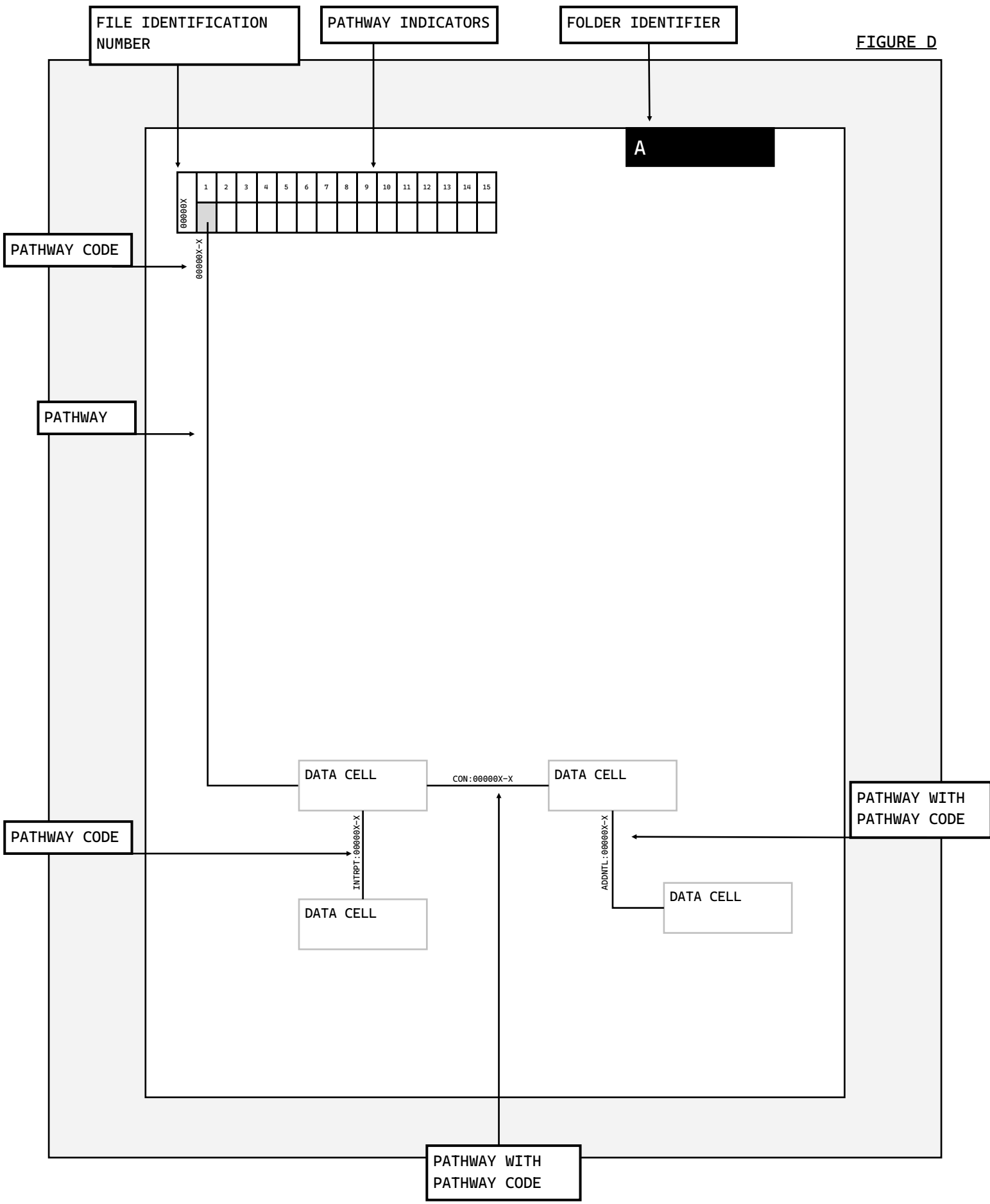
### 4. FILES

Files are contained within each of the programme's folders. Files contain several elements that must be understood by the operator for the programme to function correctly. These elements are:

- 1.....FOLDER IDENTIFIER
- 2.....FILE IDENTIFICATION NUMBERS
- 3.....PATHWAY INDICATORS
- 4.....PATHWAYS
- 5.....PATHWAY CODES
- 6.....DATA CELLS

FIGURE D (overleaf) illustrates where these elements can be found in each file.

FIGURE D



## MANUAL (CONT.)

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### 4. FILES (CONT.)

#### 4(1). FOLDER IDENTIFIER

The folder identifier is located in the top right corner of the file, and indicates what folder the file is within.

#### 4(2). FILE IDENTIFICATION NUMBER

The file identification number is located in the top left corner of the file (adjacent to the pathway indicators). File numbers are composed of six numerals and run sequentially throughout the programme. It is imperative to the programme's function that the operator opens each file in the correct order. If files are accessed by the operator in non-sequential order, the programme will not run correctly and the system may experience a crash.

As both folders (identified alphabetically) and files (identified numerically) are sequenced, the programme start point is located at:

→ FOLDER A

→ FILE 000001

The programme runs sequentially through each folder and file from this start point.

#### 4(3). PATHWAY INDICATORS

Each file can be composed of up to 15 pathways. These pathways lead to data cells that must be accessed by the operator in service to the function of the programme. The pathway indicators identify the order in which data cells must be accessed by the operator.

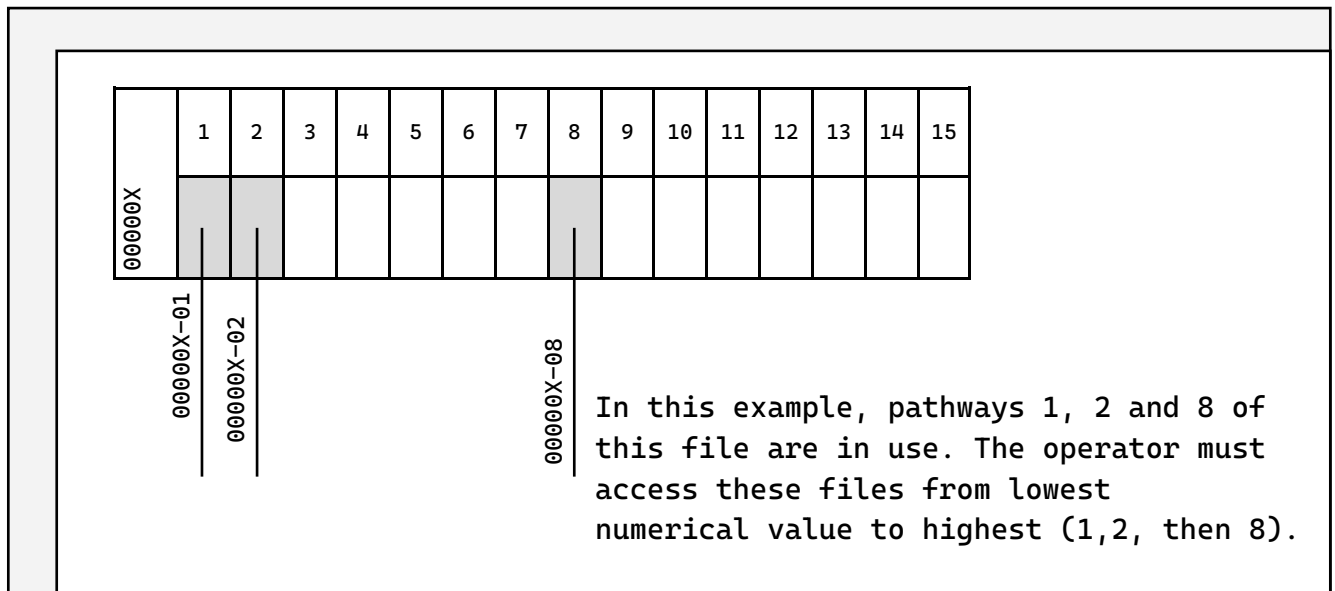
## MANUAL (CONT.)

### 4. FILES (CONT.)

#### 4(3). PATHWAY INDICATORS (CONT.)

Pathways run from each of the 15 indicators and must be accessed from the smallest numerical number (1) to the highest (15). Rarely will a file use all 15 of its potential pathways. Pathways in use within a file can be identified by a small shaded square beneath their pathway indicator, as illustrated in FIGURE E.

FIGURE E



#### 4(4). PATHWAYS

Pathways run from the pathway indicator to data cells.

For the programme to function, the operator of the programme must follow the pathways of each file to access the requisite data cells.

Pathways fall into four distinctive categories:

- 1.....CORE PATHWAYS
- 2.....INTERRUPTION PATHWAYS
- 3.....ADDITIONAL PATHWAYS
- 4.....DEFECTIVE PATHWAYS

## MANUAL (CONT.)

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### 4. FILES (CONT.)

#### 4(4) PATHWAYS (CONT.)

CORE PATHWAYS are those that begin at a pathway indicator and lead directly to data cells. Core pathways can be identified by their pathway code. The pathway code of core pathways can be found at the start of the pathway (just beneath the pathway indicator). Core pathways are identified by the term CORE, the six numerals of the file (in the which the pathway is found) followed by a dash, and the two numerical digits of the pathway indicator. For example, the core pathway of file 12 indicator 6 would be identified by the pathway code:

- CORE:000012-06

(For further details OF CORE PATHWAY CODES , see section 4(5) - PATHWAYS CODES).

--

INTERRUPTION PATHWAYS diverge from data cells accessed by core pathways. An interruption pathway leads the operator to an auxiliary data cell from those accessed by the core pathway. Auxiliary data cells contain information that clarifies data accessed through the core pathways. It is advised that operators follow interruption pathways to access clarifying information as they follow the route of the core pathway. However, this is optional and entirely at the discretion of the operator. The programme can run without the operator accessing any data attainable through interruption pathways. However, the programme is liable to run less efficiently if interruption pathways are not followed (and the operator may be forced to perform a programme restart).

Interruption pathways are identified by the term INTRPT followed by their unique code identifier (For further details OF CORE PATHWAY CODES, see section 4(5) - PATHWAYS CODES).

## MANUAL (CONT.)

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### 4. FILES (CONT.)

#### 4(4) PATHWAYS (CONT.)

ADDITIONAL PATHWAYS follow core pathways (and emerge from the final data cell of the core pathway).

Additional pathways lead to data cells containing supplementary information for that specific pathway. Additional pathways must only be accessed after all of the data cells on the core pathway have been accessed by the operator.

The information (data cells) provided along additional pathways is supplementary. However, it is strongly advised that operators access this information for the efficiency of the programme's operation and run. Failure to access data through additional pathways may result in a programme restart.

Additional pathways are identified by the term ADDNTL followed by their unique code identifier (For further details OF CORE PATHWAY CODES , see section 4(5) - PATHWAYS CODES).

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DEFECTIVE PATHWAYS ("bugs" or "glitches") may lead the operator off-programme. Whilst efforts have been made to remedy defective pathways, the operator is liable to encounter such "bugs" throughout the programme. Operator discretion is advised as defective pathways may result in a programme crash and potential restart.

Defective pathways are identified by the term DEFECT followed by their unique code identifier (For further details OF CORE PATHWAY CODES , see section 4(5) - PATHWAYS CODES).

## MANUAL (CONT.)

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### 4. FILES (CONT.)

#### 4(5) PATHWAY CODES

All pathways contained within files will be identified by a unique pathway code. Pathway codes identify the pathway's category. Pathway codes are tagged to each pathway to help guide the operator through the programme.

The codes of each pathway category are distinctive:

CORE PATHWAYS are identified by term CORE, followed by the six digits of the pathway file, followed by a dash, followed by the two digits of the pathway indicator, e.g.

→ CORE:000001-01

This pathway code would identify the core pathway of file 1, pathway indicator 1.

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INTERRUPTION PATHWAYS are identified by the term INTRPT, followed by the six digits of the pathway file, followed by a dash, followed by the two digits of the pathway indicator, followed by either of the letters X, Y, or Z, e.g.

→ INTRPT:000001-01X

This pathway code would identify the first interruption pathway of file 1, pathway indicator 1.

## MANUAL (CONT.)

### 4. FILES (CONT.)

#### 4(5) PATHWAY CODES (CONT.)

ADDITIONAL PATHWAYS are identified by the term ADDNTL, followed by the six digits of the pathway file, followed by a dash, followed by the two digits of the pathway indicator, followed by either of the letters A, B, or C, e.g.

→ ADDNTL:000001-01A

This pathway code would identify the first additional pathway of file 1, pathway indicator 1.

--

DEFECTIVE PATHWAYS are identified by the term DEFECT, followed by the six digits of the pathway file, followed by a dash, followed by the two digits of the pathway indicator, followed by the symbols '!' or '?' or '#', e.g.

→ DEFECT:000001-11!

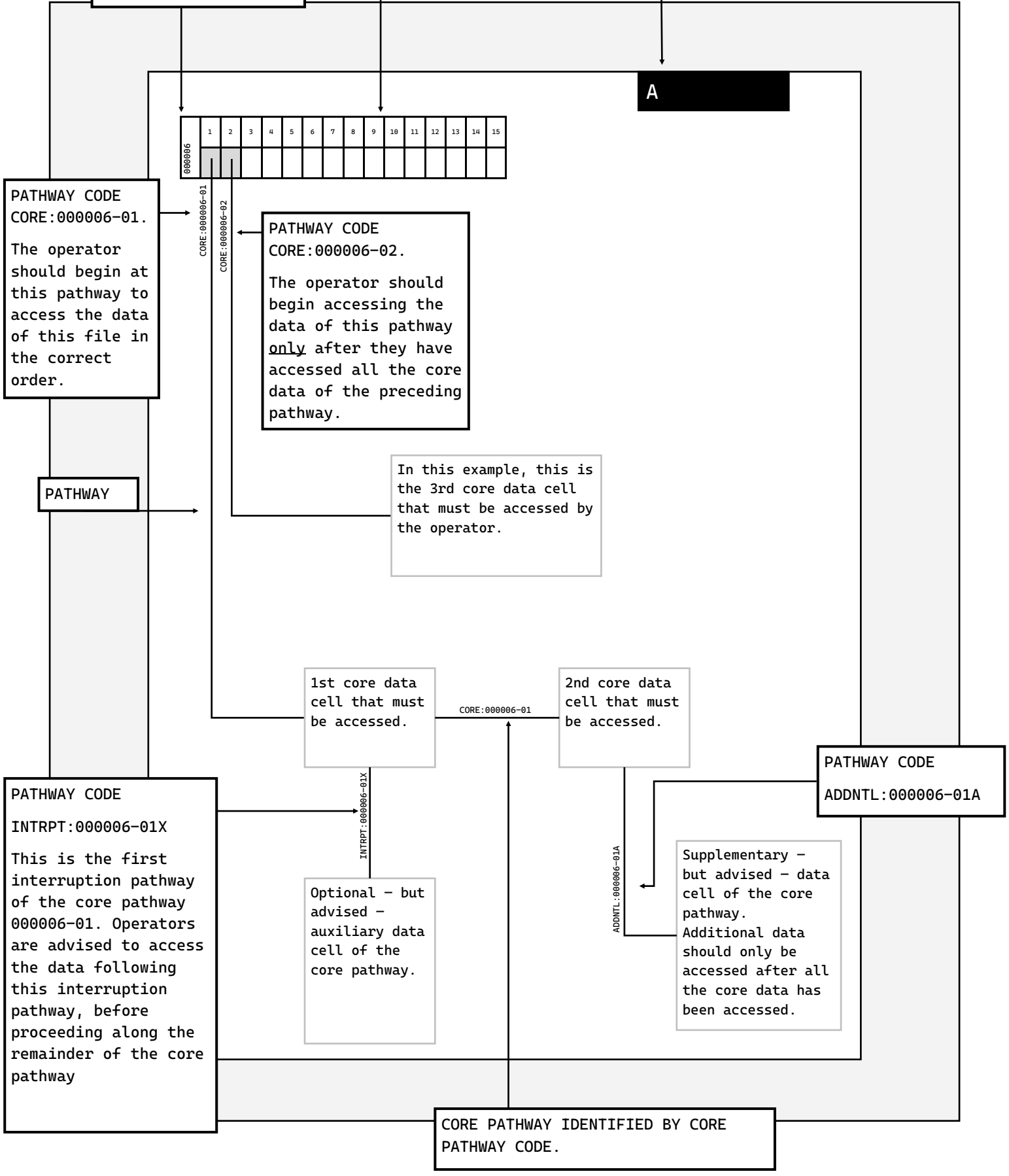
This pathway code would identify the first defective pathway of file 1, pathway indicator 11.

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FIGURE F (overleaf) provides an example of various coded pathways within a file. It explains how each pathway can be identified, and the correct order that each pathway is accessed by the operator to serve the function of the programme.

FIGURE F

FILE IDENTIFICATION NUMBER 000006      PATHWAY INDICATORS      FOLDER IDENTIFIER



## MANUAL (CONT.)

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### 4. FILES (CONT.)

#### 4(5) PATHWAY CODES (CONT.)

In the example outlined in FIGURE F, the 'route' necessary to be taken by the operator can be expressed as:

- CORE:000006-01
  - INTRPT:000006-01X (OPTIONAL PATHWAY)
    - CORE:000006-01 (CONTINUATION)
      - ADDNTL:000006-01A (OPTIONAL PATHWAY)
        - CORE:000006-02

Failure to follow this route correctly will result in dysfunctional programme operation (and possible programme crash).

#### 4(6). DATA CELLS

Data cells contain information that must be accessed by the operator for the programme to function. If data cells are accessed in non-sequential order, the programme may fail to run correctly and may result in the operator performing a programme restart.

Operators are advised that accessing data derived from defective pathways may result in the operator being lead off-programme.

CAUTION IS ADVISED WITH ALL DEFECTIVE PATHWAYS AND THEIR DATA CELLS!

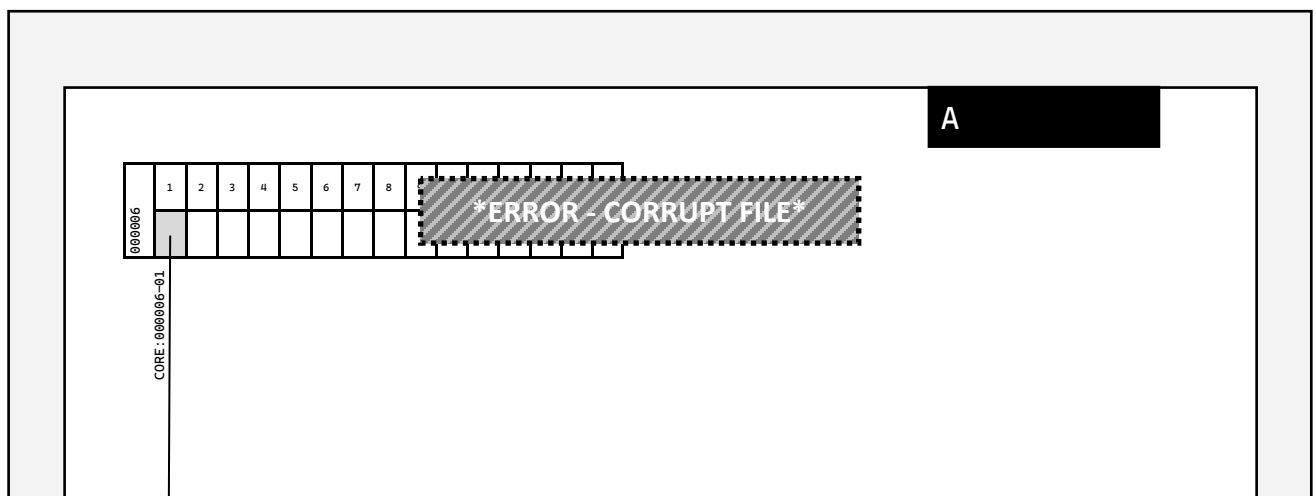
## MANUAL (CONT.)

### 5. CORRUPTED FILES

Corrupted files are unexpected deviations in the programme. If an operator should encounter a corrupted file whilst operating the programme, they are likely to experience unpredictable states.

Operators can identify a corrupted file by way of an error message that will appear at the top of the file. FIGURE G illustrates this error message:

FIGURE G



Operator discretion is advised if encountering a corrupt file. The data within the file may not be accessible, or may be disorientating, or may stray from the programme's intended pathway. Accessing data within corrupted files may result in a programme crash and possible programme restart.

Operators are advised to contact the programmer if they are uncertain about the data accessed via a corrupted file.

## MANUAL (CONT.)

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### 6. CRASHES

If the operator fails to access each folder, file, pathway and data cell in the correct order, it is likely that the programme will crash. A crash will result in the system operating incorrectly, and may result in the operator being forced to restart the programme. If at any time the operator suspects an oncoming system crash, they are advised to review the programme manual before proceeding with system operations any further.

### 7. RESTARTS

If the operator experiences a programme crash, they must restart the programme by accessing the programme start point:

→ FOLDER A

→ FILE 000001

→ CORE:000001-01

Failure to restart the programme at the correct restart point may result in further programme crashes.

## BEGIN

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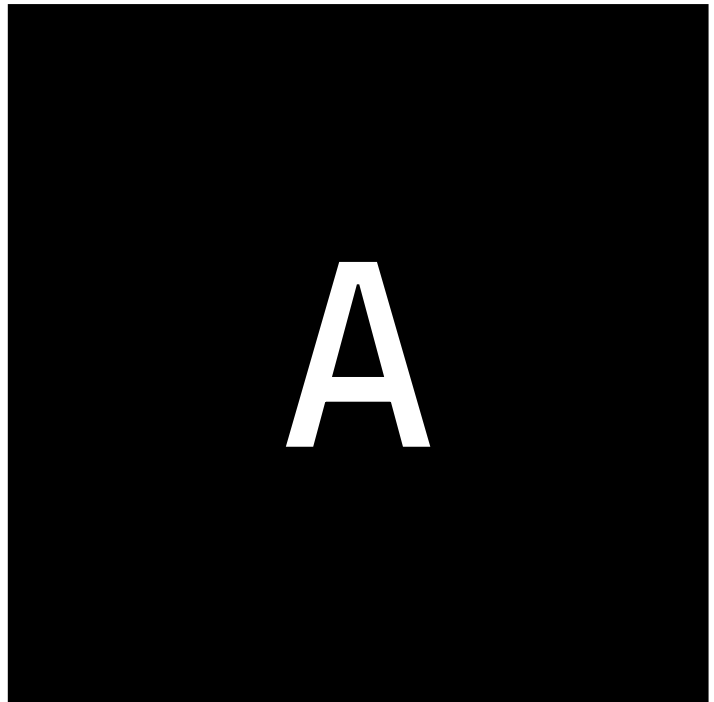
Now that you are familiar with the runbook of this programme, you can begin its operation. The programme will notify you when it is successfully executed.

Operators are advised at all times to keep the programme manual in an easily accessible location, so as to avoid any potential programme crashes.

Operators are once again warned that defective pathways may result in the operator being led off-programme.

Note: For new or inexperienced operators who may be daunted by the programme they are about to operate, please do not be dissuaded or concerned. You have served in the function of thousands of similar programmes in your life (whether you realised it or not).

RUN START  
POINT



OBSERVATION 1

000001	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000001-01

CORE:000001-02

Guides, markers; little metaphorical wooden arrows nailed to sturdy posts, buried into the earth at junctures or crossroads.

ADDNTL:000001-02A

(Places where a permissive, thinking mind may wander off the "trail" and travel in an unpredictable direction)

There exists a contemporary fashion in academia-

CORE:000001-01

-for writers to set up signposts at every stage of their work.

INTRPTN:000001-01X

(Philosophical and literary discourse)

000002	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000002-01

CORE:000002-02

CORE:000002-03

CORE:000002-04

'You've reached the end of the work. Here is where you have been...'

ADDNTL:000002-04A

(I told you this is where we would get to - wasn't the path well formed?)

'Here is where you are in the work...'

ADDNTL:000002-03A

(Look at the path beneath your feet. Isn't it marvellously constructed!)

'Here is where the written work is going to lead...'

ADDNTL:000002-02A

(There is the path set before you. See how it cuts through the world?)

The contemporary academic essay is littered with signpost phrases of the type:

000003	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000003-01

The contemporary academic writer must spend a great deal of time manicuring symbolic paths.

CORE:000003-01

Etching out their neat edges; clearing debris from their course; levelling their surface before painstakingly knocking signposts along the path's route.

INTRPTN:000003-01X

(Texts of written logic)

ADDNTL:000003-01A

(For there can be no surprises, no discomfort. No thickets of bramble or prickling thorns that a reader may scratch against. No felled trees that must be clambered over. No rivers that must be forded. No mountain ranges, hillsides or even rocky outcrops to traverse. A good path must be level and devoid of bends and curves where possible, for the best path is always straight. The good path is smooth, and the good path is comfortable)

000004	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000004-01

CORE:000004-02

CORE:000004-03

CORE:000004-04

Well maintained.

ADDNTL:000004-04A

(Grotty crumbling signposts won't do - they could be mis-read)

Obvious, so as not to be missed.

ADDNTL:000004-03A

(The more obvious the better)

Visible from a distance.

ADDNTL:000004-02A

(Preferably from the previous signpost)

These signposts must be of sturdy construction:

000005	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000005-01

Such signposts must point the way of the symbolic path clearly. The way of the path is that which leads the reader from an origin to a destination. Good academic signposting will make the destination of the symbolic path clear to the reader before they have even set off from their starting point. This is to ease the mind of the reader, to reassure them, to give them comfort-

CORE:000005-01

-so that they are not anxious to tread the symbolic path.

INTRPTN:000005-01X

(What is discomfort if not an anxiety about unknown destinations?)

ADDNLT:000005-01A

(The contemporary reader, susceptible to anxiety and daunted by an unknown destination, may tread along a symbolic path devoid of signposts for a time, only to turn back, to retrieve their steps, and find comfort in the place of their origin)

000006	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000006-01

CORE:000006-02

Academic signposts point toward what comes next, regularly reminding the reader of the destination to be arrived at-

CORE:000006-02

-whilst also imploring the reader to keep a narrow focus on the path as they carefully migrate from one signpost to the next.

INTRPTN:000006-02X

(To quell the potential onset of nervousness)

The signposts implanted along the extension of a symbolic path not only feature directions that guide the reader towards a destination, but instructions that function so as to not let the reader be distracted by what surrounds them.

ADDNTL:000006-01A

(What the path cuts through)

000007	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000007-01

CORE:000007-02

Whilst many contemporary academic schools encourage their writers to keep their paths distinctive-

CORE:000007-02

-paths have a bad habit of intersecting with others in a manner that can often be disorientating.

INTRPTN:000007-02X

(Compartmentalised)

ADDNTL:000007-02A

(Is disorientation not another word for discomfort?)

The task of a contemporary academic writer is not merely to guide a reader along a set path-

CORE:000007-01

-but to hold the reader's attention-

CORE:000007-01

-to ensure that any intersection with other paths is clearly navigated.

INTRPTN:000007-01X

(Quelling their nervous disposition wherever possible)

INTRPTN:000007-01Y

(To blinker them)

000008	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000008-01

CORE:000008-02

DEFECT:000008-12!

Programmes – Programmers – Programmed.

Programmes are certainly interesting things, but what do they have to do with paths, freedom and art?

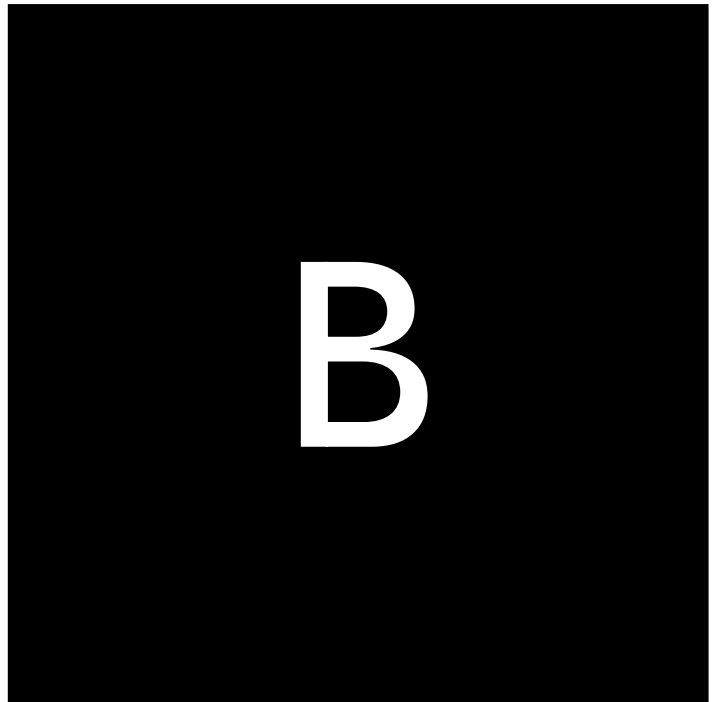
In this regard, the excellent contemporary academic writer is a highly efficient system programmed to lead readers to probable destinations.

ADDNTL:000008-02A

(In this sense, the excellent contemporary academic is discouraged from being an artist)

All this manicuring of paths and setting of signposts is done to ensure that a reader of contemporary academic work arrives at a “correct” destination.

RUN START  
POINT



TO BLAZE OR FOLLOW A  
PATH

000009	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
--------	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----

CORE:000009-01

CORE:000009-02

CORE:000009-03

CORE:000009-06

Movement along a path does not lead toward horizons of possibility but destinations of immense probability.

To follow a path is to comply with its route, so as to arrive at a pre-determined destination.

(Let us call the follower of paths Homo Programma)

ADDNTL:000009-06A

ADDNTL:000009-03A

(For the destination is defined by the route of the path and those who blazed it)

The blazer of a path does not move towards a pre-determined-

CORE:000009-02

-destination. They wander towards a horizon of possibilities, not knowing where they will eventually arrive.

INTRPTN:000007-02X

(Immensely probable)

ADDNTL:000009-02A

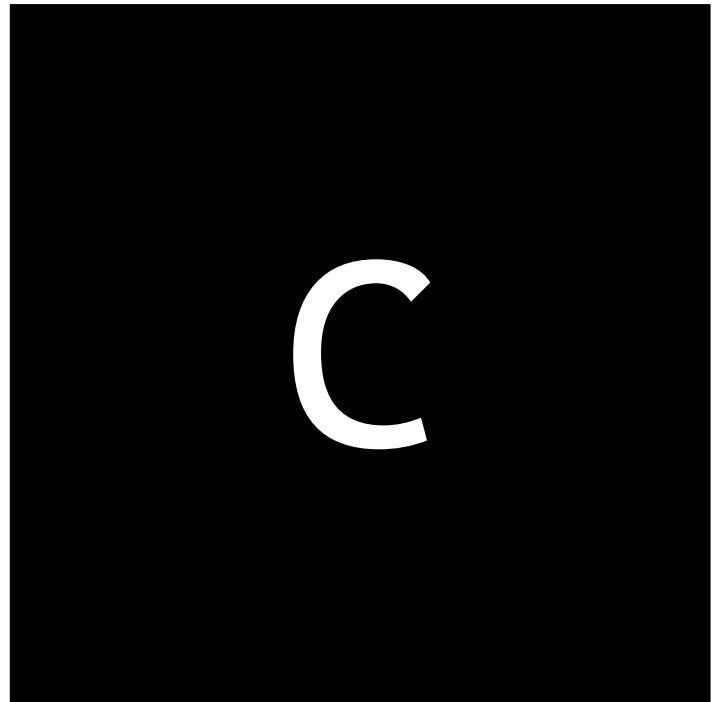
(Let us call the blazer of paths Homo Viator)

To blaze a path is to form it. Whoever blazes a path, moves in freedom.

ADDNTL:000009-01A

(A freedom shaped by the ground they tread. There is no greater freedom than earthly freedom)

RUN START  
POINT



PATHS AND PROGRAMMES

000010	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000010-01

Paths exist in different forms. Some are physical, others symbolic.

000011	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000011-01

CORE:000011-02

CORE:000011-05

Then there are railroads, or motorways – paths for heavier things than walking boots. These paths may appear to be a surface laid down upon the earth (be it tarmac or railroad tracks), but they too cut into, and slice through the natural world. The foundations of the motorway and the railroad are dug and buried into the soil. The extension of the motorway or railroad slices the natural landscape, tearing through forests, carving through mountainsides.

The muddy trail that winds through ditches and fields and pockets of dense woodland is a path marked out by countless boots and walking canes. It cuts into the earth and through the natural world, slicing the field, the hedgerow, the woodland in two, dissecting as it extends, so that nothing it moves through is left whole.

Of physical paths, there are those that are visible and those that are harder to see.

000012	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000012-01

CORE:000012-02

DEFECT:000012-14!

What's the etymology of programme? What does the word have to do with paths?

The movement along such unseen physical paths can be left entirely to automation.

Then there are physical paths that can't be seen. Such paths are plotted by technologies that work beyond bodily perception. The flight path of aeroplanes, charted by geo-positioning systems on maps of the sky, represent paths that are programmed-

CORE:000012-01

-directly into machines so that a human-

CORE:000012-01

-need not navigate the apparatus on which their journey relies.

INTRPTN:000012-01X

(Oblivious to the path they are "treading" were it not for the technology at their disposal)

DEFECT:000012-01!

There's that word again - programmes

000013	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000013-01

CORE:000013-02

Whilst the transmission and distribution of electromagnetic signals through digital pathways may not appear physical-

CORE:000013-02

-such digital paths are nevertheless formed by physical technologies that manipulate physical phenomena.

INTRPTN:000013-02X

(Particularly when such electromagnetic signals are transmitted and received wirelessly)

ADDNTL:000013-02A

(Radio waves, electromagnetic waves, photons of light etc.)

Then there are digital paths, pathways for the transmission and distribution of electromagnetic signals, to direct instructions from one part of a digital system to another.

ADDNTL:000013-01A

(Or from one digital system to another via an interface. The telematic digital world is built on codes of instruction transmitted via digital pathways)

000014	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000014-01

Beyond physical paths,  
 there are those that  
 are symbolic. History  
 is a path.

DEFECT:000014-01!

*Was* a path. We now live beyond the blazing of our own  
 destiny. Ours is an age of POST-HISTORY, where all  
 horizons are ABSURD.....

!000015!	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	*ERROR - CORRUPT FILE*														

DEFECT:000015-01!

DEFECT:000015-02!

DEFECT:000015-03!

DEFECT:000015-07!

SO WHY DID HISTORY END?

DEFECT:000015-??!

DEFECT:000015-??!

3. History was the accumulation of information stored in material objects with longer lasting memories than a singular, human mind. Such information accumulation was undertaken in the pursuit of overcoming objective reality's tendency to condition the human subject. History was anti-natural in this regard. The progress of History was driven by a will to freedom called spirit [geist]. Such spirit manifest through the articulation of linear, directional, dialectic thinking by Homo Viator. Such reasoned thinking was realised through the gesture of writing. The information written by Homo Viator represented the realisation of highly improbable states of matter (energy in flux). The progress of History was therefore a 'negatively entropic epicycle', an accumulation of ever-more improbable states (recorded written words) in the face of an objective reality moving gradually towards a state of total probability (thermodynamic equilibrium).

Get off-programme: Vilém Flusser, *Post-History*, trans. by Rodrigo Maltez Novaes (Minneapolis: Univocal, 2013), 52.

DEFECT:000015-0??

2. History was an ever-increasing cultivation of the natural world, whereby a comprehension of natural processes allowed Homo Viator to manipulate (cultivate - programme) nature so as to overcome its tendency to condition human subjects.

DEFECT:000015-03?

1. History was the acceleration of information production, resulting from a feedback loop between writing tools and the human thinkers who utilised them to record ideas explicitly. By History's demise, the production of information had accelerated to a maddening rate.

DEFECT:000015-03?

DEFECT:0000??-??!

Here are three ways to define the model called History:

HISTORY IS OVER. To live in History was to move towards an absolute destination (an absolute spirit of humankind). The absolute spirit was an absolute freedom from the conditioning tendencies of the natural world (an absolute overcoming of the conditions imposed upon the human subject by objective reality). The accumulation of logical information gathered via the objectification of the (once mystical) natural world was the historical pathway to this absolute destination.

15.35% COMPLETE

DEFECT:0000??-??!

!000016!	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	*ERROR - CORRUPT FILE*														

ERROR-PATHWAY-CODE-ERROR!

DEFFECT:000016-01!

DEFFECT:000016-02!

DEFFECT:000016-04!

DEFFECT:000016-05!

ERROR-PATHWAY-CODE-ERROR!

SO WHEN DID HISTORY END?

DATA ERROR - DELETE!

ERROR-PATHWAY-CODE-ERROR!

When the model of History fell apart, and nature was revealed be beyond absolute programming, the spirit of humankind (a spirit with an insatiable will to objectify) turned inward and began to DEVOUR itself.

Ours is a reality that defies ultimate objectification. OURS IS  
 A CIRCUMSTANCE BUILT ON  
 CHANCE

ERROR-PATHWAY-CODE-ERROR!

What is it to objectify? To comprehend a thing existing in reality by the processes that govern it. To reduce the thing in question to a network of logical relations between verifiable and quantifiable emitters of data. To strip the thing in question of mystique and wonder, and to subsequently, no longer revere it.

DEFFECT:000016-01!  
 DEFFECT:000016-01!

In the early decades of the 20th Century, champions of reason and History's goal discovered (through technics and empirical study) substrata layers of reality that defied objectification. Thanks to the quantum discoveries of SCHRÖDINGER, BOHR and HEISENBERG (among others) the model of History fell apart. It became apparent that an absolute knowledge (an absolute freedom from nature) could not be achieved. THE GOAL OF HISTORY WAS REVEALED TO BE ABSURD IN THE FACE OF A NATURAL CIRCUMSTANCE THAT WAS GROUNDED ON CHAOS.

!000017i	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	*ERROR - CORRUPT FILE*														

DEFFECT:000017-01!

DEFFECT:000017-02!

AN AGE FORESHADOWED BY HEISENBERG'S UNCERTANTY. AN AGE BEGUN IN AUSCHWITZ: THE FIRST PROGRAMMED REIFICATION OF THE HUMAN SPIRIT TO APPARATUS IN THE SERVICE OF AN AUTONOMOUSLY FUNCTIONING PROGRAMME.

AN AGE DEVOID OF REVERENCE FOR THE NATURAL WORLD OR THE HUMAN SUBJECT.

ERROR-PATHWAY-CODE-ERROR

AN AGE OF ABSURDITY BEYOND THE LOGICAL PROGRESS OF HISTORY.

ERROR-PATHWAY-CODE-ERROR!

WHAT IS POST-HISTORY?

ERROR-PATHWAY-CODE-ERROR!

AN ACCUMULATION OF PROGRAMMES FUNCTIONING INCREASINGLY BEYOND ALL HUMAN CONTROL.

ERROR-PATHWAY-CODE-ERROR!

AN ACCUMULATION OF PROGRAMMES THAT REDUCE HUMAN BEINGS TO OBJECTIVE BYTES OF ANALYSABLE DATA.

ERROR-PATHWAY-CODE-ERROR!

AN AGE THAT WILL CULMINATE WITH THE ABSOLUTE OBJECTIFICATION OF THE HUMAN SUBJECT TO THE PROGRAMMATIC GAZE.

HISTORY ENDED WITH THE BIRTH OF A PROGRAMMATIC GAZE. A GAZE REVEALING REALITY - AND THE HUMAN SUBJECTS DWELLING WITHIN IT - TO BE NOTHING BUT ABSURD REALISATIONS OF IMMENSELEY COMPLEX SYSTEMS (PROGRAMMES).

DEFFECT:000017-01!

AN AGE OF HORROR!  
AN AGE OF HORROR!  
AN AGE OF HORROR!  
AN AGE OF HORROR!  
AN AGE OF HORROR!  
AN AGE OF HORROR!

!000018!	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	DEFFECT:000018-01!		DEFFECT:000018-02!		*ERROR - CORRUPT FILE*										

GET OFF-PROGRAMME TO OPERATE THESE:

- Vilém Flusser, *Post-History*, trans. by Rodrigo Maltez Novaes (Minneapolis: Univocal, 2013)
- Vilém Flusser, *Immaterialism*, trans. by Rodrigo Maltez Novaes (Metaflux Publishing, 2015)
- 'THUS SPOKE A STRANGE COMPUTER: NETS-DATA-CULTURE'

IT IS USELESS TO SPEAK NOW OF THE HUMAN SPIRIT – THE TERM DOES NOT SERVE TO HELP US IN POST-HISTORY.

IN LIEU OF SPIRIT WE MUST SPEAK OF IMMATERIALISM, FOR OUR CULTURE IS ONE OF PURE INFORMATION, PROGRESSING WITHOUT DIRECTION.

A NET TIGHTENS AROUND US!

000019	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000019-01

Like all paths,  
History digs down and  
cuts through the  
objective world.

DEFECT:000019-01!

Past tense - dug down  
and cut through.

000020	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000020-01

CORE:000020-04

As the accumulation of ever-more information, History is dominated by texts that act as symbolic paths whereby a reader is lead-

CORE:000020-04

-from one symbolic position-

CORE:000020-04

-to another.

INTRPTN:000020-04X

(By a writer)

INTRPTN:000020-04Y

(State-of-mind)

The progress of History can-

CORE:000020-01

-be characterised as an ever-deeper dissection and penetration into the natural world-

CORE:000020-01

-to comprehend and gain knowledge of the logical processes that underpin our reality.

DEFECT:000020-01!

Past tense - could!

DEFECT:000020-01?

History was one long autopsy of nature, where humankind peeled back the fleshy skin of reality, and poked and prodded around in what lay beneath.

DEFECT:000020-01#

The will of History was the drive to comprehend nature so as to overcome it. Such a will led to horror.

000021	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000021-01

CORE:000021-03

DEFECT:000021-12!

It is likely that the majority of the texts you have written in your life will be pathways intended to lead others to pre-determined destinations. To instruct; to communicate explicitly; to teach. Such is the forming of clear pathways.

Texts as paths are formed with a linearity and logic that guides a reader towards a pre-determined destination.

ADDNTL:000020-04A

(Of course, not all texts are written to logically guide readers to pre-determined destinations. Some texts are written so as to grant their readers permission to wander to destinations of their own discovery. We call permissive texts of this kind poetry. All writing can be split into these two categories: texts of logical paths and texts of artistic permissiveness. More on this to come...)

Writing was both the source and driver of History. Through the written word, the will - or spirit [geist] - of Homo Viator was expressed to overcome nature's conditioning tendencies.

000022	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000022-01

Like all other paths, the trail laid by a written text will scratch-

INTRPTN:000022-01X

(Latin [Scribere])

CORE:000022-01

-and dig-

CORE:000022-01

INTRPTN:000022-01Y

(Greek [Graphein])

-to carve up the image of the world for the purposes of leading others to destinations.

ADDNTL:000022-01A

(Writing is iconoclastic in this sense. The written text carves up the image of the world to reveal the concepts and processes that underpin our reality)

DEFECT:000022-01!

The scratching stylus is an incisor, and one who writes inscriptions is an incising tiger: he tears images to pieces.

Vilém Flusser, *Does Writing Have a Future?*, trans. by Nancy Ann Roth (Minneapolis: Minnesota University Press, 2011), 14.

ACCESS THIS NOW OFF-PROGRAMME.

000023	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000023-01

CORE:000023-03

Paths are linear, directional and lead a person-

CORE:000023-03

-via a series of codes, that are organised, arranged and constructed in such a manner as to serve a function.

INTRPT:000023-03X

(Or persons, or nations, or apparatus)

ADDNTL:000023-03A

(Are sets of footprints stamped linearly into the wet mud of a well-trodden trail not codified symbols to be interpreted as 'on this route lies a destination'? Is the motorway not a codified symbol that can be interpreted as 'follow this way to be led to "such and such" a place'? Are written words not codified symbols of the collective instruction 'let me as writer guide you as reader towards a destination that may otherwise have remained unknown to you'?)

Whether physical (seen or unseen) or symbolic, all paths can be defined as follows:

000024	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000024-01

The function of a path is to lead a person-

(Or persons, or nations, or apparatus)

INTRPT:000024-02X

CORE:000024-02

-to a desired-

(predetermined - highly probable)

INTRPT:000024-02Y

CORE:000024-02

-destination or outcome.

000025	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000025-01

CORE:000025-03

CORE:000025-04

The path is that which cuts into and slices through the surface-

CORE:000025-04

-of the objective world. To stray from a path is to increase the improbability of arriving at a pre-determined destination.

INTRPT:000025-04X

(The image)

To follow a path is to adhere to a set of instructions, laid out by someone who came before you. The path is a guiding set of instructions or codes that - when followed - lead to a pre-determined destination.

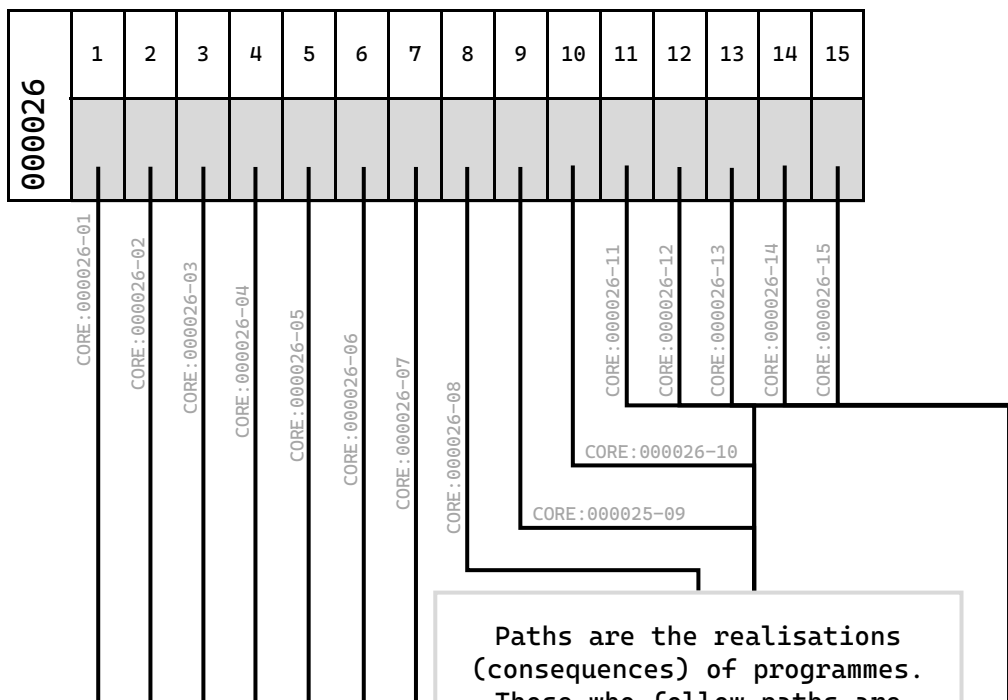
To blaze a path is to form something highly improbable-

CORE:000025-01

-for others to follow.

INTRPT:000025-01X

(Paths are all about probability. To blaze a path is to move freely without instruction or given direction toward any number of possibilities. To move freely and arrive at a destination is to arrive somewhere highly improbable. The route of the path formed in the trail of a blazer is one of many possibilities - hence its improbability)



Paths are the realisations (consequences) of programmes. Those who follow paths are functionaries who act in accordance with programming.

ADDNTL:000022-01/02/03/04/05/06/07/08/09/10/11/12/13/14/15A

### Programme [prəʊ ˈɒrəm] n.

Systems in which chance (probability) is a necessity. Programmes will realise every virtuality possible (within the parameters of the programme) if the programme is operated (or operates autonomously) for a sufficient amount of time.

From Greek *programma* “a written public notice,” from stem of *prographein* “to write publicly”. From *pro* “forth, in place of, on behalf of” + *graphein* “to write”.

Language is a programme with a finite number of inherent possibilities. We are well within the technical means of building an apparatus to exhaust the very limits of language itself!

000027	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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CORE:000027-01

CORE:000027-02

CORE:000027-03

CORE:000027-04

To read a written text is to act as programmed functionary.

DEFECT:000027-011

**THIS IS WRONG!**  
 Not all texts are programmatic – not all writing seeks to instruct and guide a reader to a pre-determined destination. The writer of art is anything but a programmer, and the work of the artist does not seek to programme.

To move in a vehicle along a road or railroad track or flight path is to act as a programmed functionary.

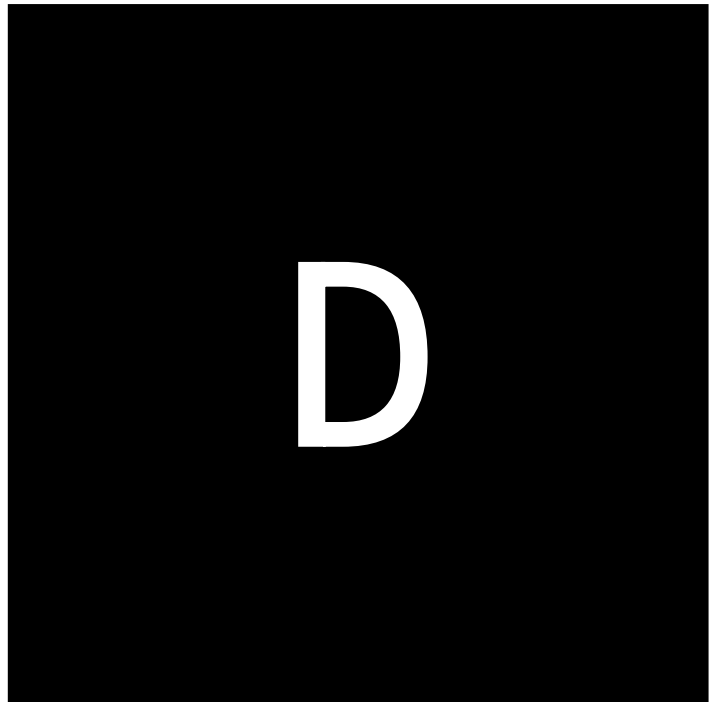
To walk along a muddy trail that winds through fields, hedgerows and forests is to act as a programmed functionary.

We blaze- -paths, or we follow those which have been pre-programmed for us.

INTRPT:000026-01X

(Form / shape / write)

RUN START  
POINT



GOOD PATHS AND BAD PATHS

000028	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000028-01

CORE:000028-06

To tread along an existing path is easier than to forge one's own. The facilitation of a path specifically concerns the ease of movement which the existence of the path grants.

Paths - be they physical or symbolic - take us places. They facilitate either physical movement-

CORE:000028-01

-or movements of thought.

INTRPT:000028-01X

(A body moving from point A to point B)

ADDNTL:000028-01A

(The movement of a state-of-mind from one thought to another)

000029	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000029-01

Does this mean that paths are liberating?

ADDNTL:000029-01A

Liberating [ˈlɪbərəɪtɪŋ] adj.

1. Freeing a place or people from occupation
2. Providing freedom from restraint

From Latin *liberatus*, past participle of *liberare* "to set free" (source also of Spanish *librar*, French *livrer*), from *liber* "free, not a slave, unrestricted"

000030	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000030-02

It could be said that to follow a path is to liberate oneself from an occupied position-

CORE:000030-02

-so as to arrive at a destination one previously did not occupy.

INTRPT:000030-02X

DEFECT:000030-02!

Is liberating the correct word? Is it logical to state that all paths are liberating? Perhaps some are but not necessarily all.

(Or a known state-of-mind)

000031	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000031-01

CORE:000031-02

Seen as liberating, the good path would therefore be defined as that which facilitates movement most efficiently. The path that is unfettered by obstacles, well-maintained, clearly visible, and thus straight and quickly traversed-

-would be valued as good. The path which is difficult to follow and not easily navigated would be valued as bad.

CORE:000031-02

DEFECT:000031-02!

I'm really not sure liberating is the best way to define all paths. None of this feels right.

Paths lead to pre-determined destinations that are either known or unknown to those who tread them. The prior knowledge of the destination has no impact on the liberation granted by the path, that allows an individual to move from one place-

CORE:000030-01

-to another.

INTRPT:000030-01X

(Or state-of-mind)

000032	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000032-01

DEFECT:00032-02!

DEFECT:00032-13!

DEFECT:00032-15!

The Sonderzüge of the Deutsche Reichsbahn moved along railroad paths in the 1940's. These paths were largely unfettered; efficient, well maintained. Yet the people carried in the cattle cars of the Sonderzüge were not liberated as they moved along such paths, nor were they liberated when they reached their destination. The paths taken by the Sonderzüge of the Deutsche Reichsbahn were anything but good.

Yet the idea that all paths are liberating is-

CORE:000032-01

-fundamentally false.

DEFECT:000032-01!

Woefully, horribly, incorrect - it was obvious that liberating was the wrong word!

000033	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000033-01

Whilst there exist paths that liberate those who follow them, paths fundamentally function in the service of restriction. They do not encourage free movement beyond a preset course directed specifically to a pre-determined destination. The course of the path predicates the journey that the follower of the path will take.

DEFECT: 000033-01!

Apprehend [Apprehendere] – Predict [Praedicere] – Predetermine [Praedeterminare] – Programme [Programma]. Is that a declension? Some may suggest it represents a decline in thought.

000034	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000034-01

CORE:000034-02

CORE:000034-03

The efficacy of a path has no bearing on its moral value. The efficient path is not morally superior to the inefficient path.

As the essence of a path is instrumental-

CORE:000034-02

-its inherent nature is devoid of moral value. Like all technology, paths can be defined as that which is exempt of values [wertfrei].

INTRPT:000034-02X

(Technological)

ADDNTL:000034-02A

(Are paths not tools with instrumental value like any other? Is a hammer, or a paint brush a moral agent? Of course not. Hammers, paintbrushes or paths are not inherently good or bad, only functional or faulty)

The path is a means to an end. The prima facie instrumental value of the path is as a route toward a destination. The deeper, more essential, instrumental value of a path is as a means to reduce improbable outcomes. The function of a path is to arrive at a pre-determined, highly probable-

CORE:000034-01

-outcome.

INTRPT:000034-01X

(Certain)

ADDNTL:000034-01A

(A path functions to bring about a desired, highly probable end. A path that results in unpredictable outcomes fails in its basic function. It is faulty)

000035	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000035-02

CORE:000035-03

You may wander along a trail that begins in a village, climbs through mountain ranges, encroaches along a dense forest, cuts through farming fields and arrives at the sea. It is the world around the path that grants it meaning. Without the village, mountains, forest, farming fields and sea, the path would trail from nowhere and lead to nothing. The surroundings – the context – of each path will be unique, and the uniqueness of the path's surroundings and its destination are that which define it. The moral value of the path is defined by a critique of the path's context and destination.

What is necessary for an individual to ascribe moral value to any path-

CORE:000035-02

-is to recognise that both path and destination exist within a context.

INTRPT:000035-02X

(To know the path truly)

000036	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000036-05

The context of the path – and the evaluation of this context – is what grants the path meaning.

ADDNTL:000036-01A

(Written texts are paths formed of codified symbols called 'the alphabet' and 'words'.

The inherent nature of these codified symbols is instrumental. Letters and words are written – informed – auditory vocalisations, and function to signify something beyond themselves. Yet the inherent nature of the codified symbols we call 'alphabet' and 'words' have no moral value. The value judgements we ascribe to letters and words arise when we consider the context of what certain letters and words signify. Words themselves are meaningless – the signification of words is where they derive meaning)

000037	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000037-01

CORE:000037-02

CORE:000037-03

CORE:000037-03

INTRPT:000037-03X

ADDNTL:000037-03A

To ascertain whether a path is good or bad, we must disregard questions of the type 'how has the path been formed?'

-or even empirical questions of the type 'why has the path been laid?'

(A question of logic with an exhaustive - limited - set of answers all of which prove unsatisfactory in providing a moral evaluation of the programme)

(Questions that seek causal explanations. Such questions invite a limited set of answers that too, prove unsatisfactory in ascertaining the moral value of the path itself. Such questions result in answers of the type: 'The path has been laid in service of the function of movement toward a destination'; 'The path has been laid so that an individual can move from Point A to Point B with ease'; 'The motorway has been built to allow cars and goods to move more efficiently from here to there')

To ascertain whether a path is good or bad-

CORE:000037-02

-and thereby reach an existential comprehension-

CORE:000037-02

-of the path and our relation to it, we must question the path in a specific manner.

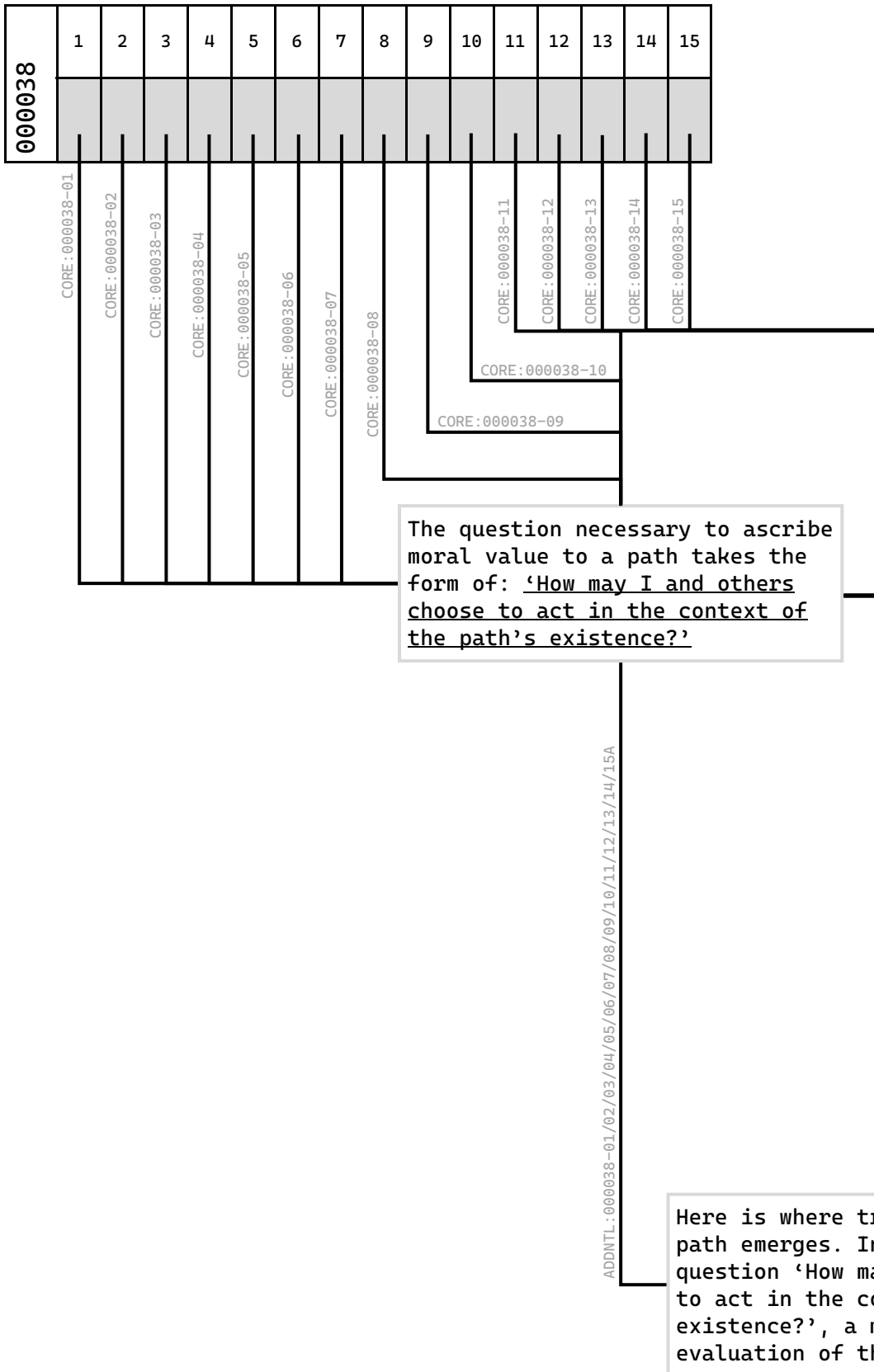
INTRPT:000037-02X

INTRPT:000037-02Y

(To make a value judgement of the path, not an assessment of its functional efficiency)

(Syllogistic knowledge)

The meaningful interpretation of a path is a moral evaluation.



000039	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000039-01

CORE:000039-02

CORE:000039-04

When we do not make moral judgements of paths – when we do not ask ‘How may I and others choose to act in the context of the path’s existence?’ – but follow them nonetheless, we tread the course of the path blindly. This is the antonym of freedom.

The bad path is identified in light of such answers:

ADDNTL:000039-02A

- I cannot choose but to walk this path.
  - I cannot deviate from the path no matter my desire to do so.
  - I (or the society of which I am a part) cannot erase this path in spite of its destination.
- Etc.

In asking ‘How may I and others choose to act in the context of the path’s existence?’, the good path is identified in light of such answers:

ADDNTL:000039-01A

- I choose to walk this path when others exist, or when I have the freedom to blaze a path of my own.
  - I deviate from the path as I move along its course if I so desire.
  - I (or the society of which I am a part) can erase this path – owing to its destination – if so desired.
- Etc.

!000040!	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
								*ERROR - CORRUPT FILE*							

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-01

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-02

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-05

Have the codified symbols of this path lead you somewhere pre-determined? Or have they invited you to wander in search of the unexpected?

ERROR-PATHWAY-CODE-ERROR!

ERROR-PATHWAY-CODE-ERROR!

ERROR-PATHWAY-CODE-ERROR!

Is this a good programme or a bad programme?

ERROR-PATHWAY-CODE-ERROR!

Or is it something else entirely...?

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-!!

ERROR-PATHWAY-CODE-ERROR!

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-!!

ERROR-PATHWAY-CODE-ERROR!

Ask yourself how you may choose to act in the context of this programme's existence?

Do you really think this is a programme? You've been asked to "operate" it, to serve as part of its function?

DEFECT:000016-01!

OPERATORS ADVISED TO STAY ON PROGRAMME

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-!!

# RUN START POINT

**\*ERROR 1442– READ REGISTRATION ERROR\***  
**\*CORRUPT FOLDER\***

**THE PROGRAMME OPERATOR IS ADVISED TO  
BYPASS OR REFER TO THE RUNBOOK**



**BYPASS 5 FILES**

```
01010000 01110010 01101111 01100111 01110010 01100001
01101101 01101101 01100101 01110011 00101100 00100000
01110000 01110010 01101111 01100111 01110010 01100001
01101101 01101101 01100101 01110011 00100000 01100101
01110110 01100101 01110010 01111001 01110111 01101000
01100101 01110010 01100101 00101100 00001010 01000001
01110110 01100100 00100000 01101000 01101111 01110111
00100000 01101111 01110101 01110010 00100000 01100110
01110010 01100101 01100101 01100100 01101111 01101101
01110011 00100000 01110011 01101000 01110010 01101001
01101110 01101011 00101110 00001010 01010000 01110010
01101111 01100111 01110010 01100001 01101101 01101101
01100101 01110011 00100000 01100101 01110110 01100101
01110010 01111001 01110111 01101000 01100101 01110010
01100101 00101100 00001010 01010100 01101000 01101111
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01110100 01101000 01100101 01101101 00100000 01100011
01100001 01101110 00100000 01110100 01101000 01101001
01101110 01101011 00100001 00100001 00100001 00100001
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!000041!	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		...			...			*ERROR - CORRUPT FILE*							

We live in Post-History.

ERROR-PATHWAY-CODE-ERROR!  
SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?-!!

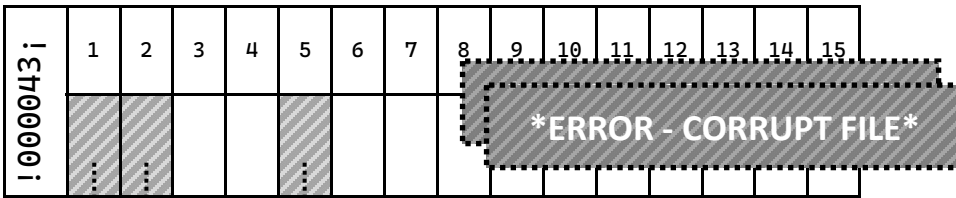
ERROR-PATHWAY-CODE-ERROR!

UNEXPECTED?-!!

Whilst Post-History has borne witness to the hyper-acceleration of information production (a production of information that began - and accelerated - throughout History), it must ultimately be distinguished from the progressive Historical age that preceded it. We must characterise Post-History as a directionless age and recognise that it risks succumbing to technocracy (technological advancement void of a meaningful or adequate critique of values). Already, our Post-Historic age is witnessing an ever-greater production of technical programmed apparatus. Many of these systems are already beginning to function beyond all human control.

TO -THE-





ERROR-PATHWAY-CODE-ERROR!

\*ERROR - CORRUPT FILE\*

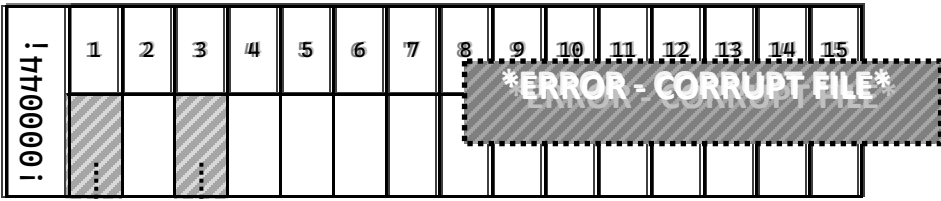
ERROR-PATHWAY-CODE-ERROR!

What programmes did you follow to access that information? What programmes do you now rely on everyday? What paths are you incapable of veering from? Think of all the little technological gadgets (the programmed black boxes) you cannot live without.

```

0 1 1 1 1 1 1 1 1 1 1 1 1 1 1
00000 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
000000000 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
000000000000000 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
0 0000000000000000 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
0 00000000000000000000 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
00000000000000000000 00000000000000
0 00000000000000 00000000000000
0 000000000 00000000000000
000000 00000000000000
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ERROR-PATHWAY-CODE-ERROR!

ERROR!!!!

There are those we choose to function within-

OR!!!!

-and those that function beyond our control.

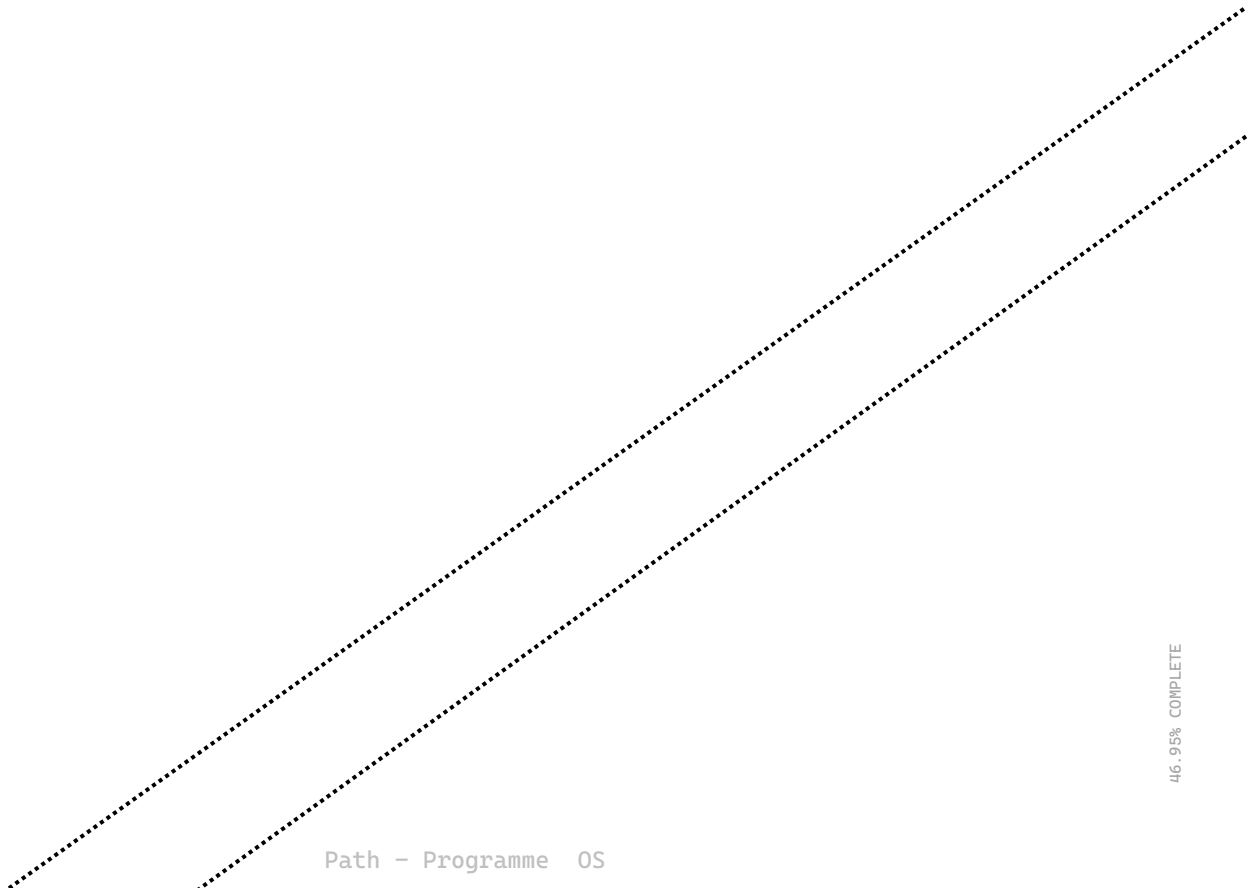
ERROR!!!!

(Programmes in which we have some agency)

ERROR-PATHWAY-CODE-ERROR!

(To function within such programmes is to be conditioned by them)

Our lives are dictated and governed by programmes.



!000045!	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	*ERROR - CORRUPT FILE*														

ERROR-PATHWAY-CODE-ERROR!

ERROR!!!

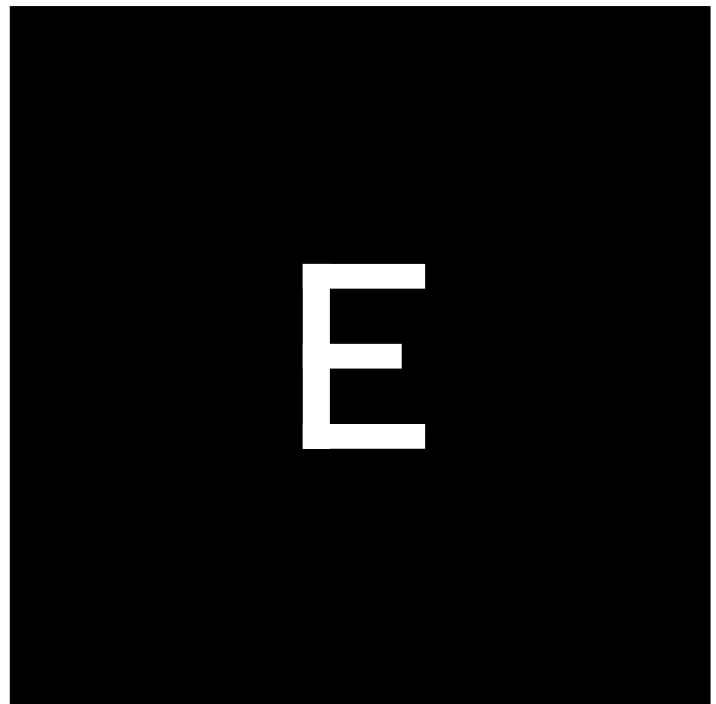
ERROR-PATHWAY-CODE-ERROR

It is becoming increasingly difficult to exist off-programme.

(To wander off-programme is to stray into unknown territory - to be unpredictable.  
How much of your life feels increasingly predictable?)

SHOULDN'T-ART-LEAD-TO -THE-UNEXPECTED?--

RUN START  
POINT



PROGRAMME V ART /  
APPARATUS V PERMISSIVE

000046	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000046-01

CORE:000046-02

CORE:000046-03

Where poetry is written to encourage permissiveness-

CORE:000046-03

-programme-texts are written as paths that guide a reader to a state-of-mind or idea pre-determined by the writer of the programme-text.

INTRPT:000046-03X

(Where poetry grants a reader permission to interpret the poetic text in a manner unpredicted by the poet-writer; where permission is granted to a reader so that they may wander free of paths to states-of-mind of their own discovery)

Such a model of aesthetic criticism would state that:

In light of the present discussion of paths, predictability and permissiveness, one may be tempted to construct a text-interpretation model of aesthetic criticism, that distinguishes artistic-texts-

CORE:000046-01

-from all other instructional, communicative, or educational texts-

CORE:000046-01

-based on the volume of information that can possibly be interpreted from the text itself.

INTRPT:000046-01X

(Texts we call poetry)

INTRPT:000046-01Y

(Texts that in Post-History, we may call programmatic)

000047	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000047-01

CORE:000047-02

CORE:000047-03

Freedom is the essential quality of such artistic-texts, as the reader engages with the text in a manner that encourages, rather than restricts, their freedom of thought.

The essence of such artistic-texts is freedom, for the text grants permission to the reader to freely interpret the work so as to “wander” to states-of-mind of their own discovery. Such reader interpretations of a poetic text are not pre-determined or predicted by the poet-writer. The reader arrives at one possible interpretation that exists on a horizon of many uncertain possibilities.

Texts of poetry are those of great interpretative depth. Such texts are meaningful-

CORE:000047-01

-as the volume of information that can be interpreted and derived from the text itself is extremely high.

INTRPT:000047-01X

(Imbued with meaning)

000048	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000048-01

CORE:000048-03

CORE:000048-04

The instrumental, functional nature of programmatic-texts mean that they restrict the thinking of the reader. In reading such a text, an individual is objectified to a predictable component who serves in the function of the text by reading it.

The essence of such programmatic-texts is restriction, for such texts are written to serve an instrumental purpose and lead readers to destinations pre-determined by the text-writer. The programmatic-text seeks to limit the ways in which it can be interpreted, so that it can function efficiently to guide a reader to a pre-determined destination.

In comparison, programmatic-texts are relatively meaningless-

CORE:000048-01

-as the volume of information that can be interpreted and derived from the text itself is intentionally restricted by the author.

INTRPT:000048-01X

(Of far less or limited meaning than that imbued within artistic-texts)

000049	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000049-01

CORE:000049-03

CORE:000049-05

A model of aesthetic criticism that solely considers the content of the text itself, makes no efforts to judge, interpret or derive information from the virtuality as state-of-mind that precedes the realisation of the text. In this sense, the text, as effect, exists in isolation or separation from the text producer and their states-of-mind.

For human writers, the states-of-mind that precede the production of a text, are the virtualities of the writer's intentions and will. Through the articulation of the gesture of writing, a virtuality state-of-mind is realised; the effect of such realisation is the text itself. The text as effect is motivated by the writer who seeks to realise their ideas in legible, alphanumerical codes.

Whilst such a text-interpretation model of aesthetic criticism may appear adept at distinguishing artistic-texts from programmatic-texts, such a model is nevertheless limited in virtue of its lack of consideration for the text-writer's state(s)-of-mind that precede the production of the text itself.

000050	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000050-01

CORE:000050-02

DEFECT:000050-03!

For proponents of such a model:

To assign an Author to a text is to impose a brake on it, to furnish it with a final signified, to close writing.

Get off-programme: Roland Barthes, 'The Death of the Author', 53)

It is a model that, in many corners, is celebrated, owing to the supposed freedom of interpretation it champions. Proponents of such a model claim that when an author/writer is linked with a text they have written-

CORE:000050-02

-the text becomes little more than cryptic puzzle of the author's intentions, a puzzle that can be decoded, critiqued and satisfactorily explained.

DEFECT:000050-02!

(A text that is never truly the author's, but 'a fabric of quotations, resulting from a thousand sources of culture.'

Get off-programme: Roland Barthes, 'The Death of the Author', 53)

Readers of literary theory may recognise aspects of this 'text in isolation from writer' aesthetic model.

DEFECT:000050-01!

Get off-programme: Roland Barthes, 'The Death of the Author' in *The Rustle of Language*, trans. by Richard Howard (California: University of California Press, 1989), 44-55.

000051	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000051-01

CORE:000051-02

CORE:000051-05

Such a perspective is this:

Namely, this is because the application of a 'text-isolated' aesthetic model of literary criticism in Post-History culminates in what can be defined as Homo Programma's perspective on writing and art.

Yet, in our age of Post-History, an age in which text production is no longer the privilege of human writers, an age where programmed apparatus exist that generate great volumes of text at alarming speeds, the threat posed by such a 'text in isolation from writer' model of aesthetic criticism cannot be overstated. For to apply such a model in Post-History is to risk undermining the essential quality of freedom fundamental to all of art.

000052	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000052-01

A body of text is nothing more than a series of codified symbols, conforming to a strict set of alphanumerical and syntactical rules, delineated from a surface so as to be read. Whether the consequence of a human hand articulating the expressive gesture of writing, or a machine generating output in accordance with a programme devised around data analysis and word predictability, information is output to be 'consumed' by readers to satisfy a desired end (to instruct; to educate; to entertain). The meaning of a body of text is derived solely from what the information of the text signifies.

Your interpretation of the text – the state-of-mind you arrive at upon consuming the text – is one predictable virtuality from an array pre-determined by the text writer (be they programmed apparatus or human). Given enough cycles of operation (given enough readers who serve as functionary to the text's purpose of 'being read') the text will exhaust all its potential, interpretative virtualities.

Texts are today easily generated by programmed apparatus designed to produce assemblages of words that abide to the alphanumeric and syntactical rules (instructions) that govern legibility. Such programmed apparatus function with no freedom, no autonomy or no control over the output of the function. Such programmed apparatus objectify reality absolutely, and perceive words as nothing more than quantified bits of data that exist in predictable relations with other words.

As human writers and text-generating programmed apparatus are both capable of producing information and texts, human writers and programmed 'Language Model' apparatus are equivalences.

ADDNTL:000052-01A

Homo Programma's perspective on writing, writers and art is troubling for several reasons:

000053	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000053-01

CORE:000053-03

CORE:000053-06

Homo Programma's perspective reduces the writer to a player of game, a game that when exhausted will thus be completed.

ADDNTL:000047-06A

(Is such programmatic thinking not the perspective of the absurd? Is it not beyond logic?)

Homo Programma's perspective reduces the essence of the written text to nothing more than a programme possibility, a possibility from an exhaustive list of potentials inherent within the programme of language itself.

Homo Programma's perspective reduces the forming of a written text-

CORE:000053-01

-to nothing more than a chance occurrence in a rules-based game.

INTRPT:000053-01X

(What was, in History, the consequence of a willing, intentional spirit [geist] and the expression of a cultural, political entity engaging with the body politic. What now, in Post-History, is ever-increasingly the result of programmed apparatus output)

000054	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000054-01

CORE: 000054-02

CORE: 000054-06

The absurd programmatic perspective reduces the role and work of a writer to nothing more than a function that can be programmed and enacted by mindless, disembodied machine apparatus.

The absurd programmatic perspective rejects the existence of a writer's will for freedom, for freedom can never truly exist in a reality that is little more than an absurd game of chance.

The absurd programmatic perspective denounces the intentionality of writers, labelling the writer's supposed will as nothing more than a naïve interpretation of chance occurrence.

ADDNTL: 000054-01A

(For the text is nothing more than a virtuality realised by a writer whose life is merely the consequence of a chain link of chance occurrences stretching back to the beginning of the universe itself)

000055	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000055-01

CORE: 000055-03

CORE: 000055-06

CORE: 000055-07

For Homo Programma, both human writers and programmed apparatus are capable of producing artistic-texts: works of poetry that are open to interpretation and invite permissiveness (as readers may discover their own ideas or states-of-mind).

For Homo Programma, both human writers and programmed apparatus are capable of producing programme-texts: paths that are limited to a restricted interpretation, thus guiding a reader to a pre-determined destination in the form of an idea or state-of-mind.

Homo Programma's functional, instrumental perspective of writing and writers therefore states that:

- Human writers produce both art and instrumental texts through the intentional gesture of writing that realises free-thought.
- Machine apparatus generate art and instrumental texts through the successful execution of the their programming.

As the effect of both human writers and programmed apparatus is the same, the human writer and text-generating apparatus is an equivalence.

Post-History is an age in which the effect of both intentional, free thinking human writers, and the function of programmed apparatus can be deemed equivalences, given the fact that both humans and programmed machines are capable of producing output of legible texts. For Homo Programma, the output of production, is all that matters in any consideration of the written text and writing itself.

000056	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000056-01

CORE:000056-02

CORE:000056-06

CORE:000056-08

CORE:000056-09

For Homo Programma, art can be produced via a meaningless game of probability and chance, for a machine that produces text through predictive algorithms OR even at random, will eventually produce a great work of arresting art.

For Homo Programma, art can be produced on demand by apparatus who lack autonomy, freedom, or the means by which to control their own output.

For Homo Programma, art can be produced by machine apparatus that, owing to the nature of their programming, objectify all of reality, including human subjects.

For Homo Programma, art can be produced by disembodied lines of algorithmic code.

The absurdity of Homo Programma's perspective is that it reduces art-

CORE:000056-01

-to that which can be produced through the restricted, manipulatable, binary logic of machine apparatus.

INTRPT:000056-01X

(An essential expression of human freedom)

000057	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000057-01

CORE:000057-02

CORE:000057-03

CORE:000057-06

And in Post-History, examining the virtuality that leads to the realisation of a text is necessary to preserve a definition of art that champions the autonomy of the artist.

For an effect is only brought to being when a virtuality-

CORE:000057-03

-is realised.

INTRPT:000057-03X

(That which exists as a state of potential)

ADDNTL:000057-03A

(Manifest in reality)

For there to exist a Post-Historic means of categorising artistic-texts and programmatic-texts that retains the essential freedom of art and artists, any Post-Historic model of aesthetic criticism must take into consideration the virtuality - be it state-of-mind or apparatus programming - that the text realises through its very production.

In Post-History, any attempt to categorise artistic-texts and programmatic-texts via an interpretation solely of the effect of both human writers and text-generating machine apparatus, will culminate in a perspective that challenges the essential freedom inherent in art and artists alike.

000058	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000058-01

In History, texts were the effect of writers articulating the gesture of writing, a physical movement of the body that-

CORE:000058-01

-realised the intentional, logical, iconoclastic thinking of the writer.

INTRPT:000058-01X

(Combined with the symbolic technology of language, and physical technology of scribes, quills, pens, typewriters, etc.)

000059	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000059-02

As the realisation of a gesture, writing in History was not the effect of an automated or purely functional bodily movement beyond the writer's control. The intentional gesture of writing realised a state-of-mind-

CORE:000059-02

-that was constructed by the writer as an attempt to 'give sense and meaning to their lives and to the world in which they [lived].'

INTRPT:000059-02X

(Virtuality)

DEFECT:000059-02!

Get off-programme: Vilém Flusser, *Gestures*, trans. by Nancy Ann Roth (Minneapolis: Minnesota University Press, 2014), 6.

000060	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000060-01

DEFECT:000060-08!

Our modern vernacular does not lend itself to the present discussion. Art emerges from the artificial, yet 'Artificial Intelligence' is falsely attributed to programmed apparatus. 'AI' is incomparable to the artifice of a human state-of-mind.

Unlike automated bodily movements or reflexes-

CORE:000060-01

-the constructed or 'artificial' state-of-mind that the gesture of writing realised was a virtuality that defied satisfactory causal explanation.

INTRPT:000060-01X

(That can satisfactorily be explained by causal phrases of the type, 'the bodily movement was an automated response to phenomenal stimuli x')

(What causes any of us to write? If we try to build a causal chain linking our phenomenal experiences, emotions and desires to the words we articulate through the gesture of writing, we'll forever encounter a break in the chain called 'state-of-mind'. The mind is the metaphysical depth that defies satisfactory causal explanation. The great beauty of writing - and the great wonder to be found in the human being - exists in the mystery surrounding words and their origin. 'Where do the words human beings write come from and what compels us to write them?' Such a question will never satisfactorily be explained, no matter the great pains we take to interpret the words of extraordinary human writers)

ADDNLT:000060-01A

000061	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000061-01

CORE:000061-02

CORE:000061-03

CORE:000061-04

Unlike human states-of-mind, apparatus programming that results in text output can succumb to satisfactory causal explanation. For programmes and programming are nothing but causal chains of instructed code that lead to pre-determined destinations.

ADDNTL:000061-04A

(‘Why does a programmed apparatus write?’ Because it’s programmed to. ‘And why does the programme produce this specific text?’ Because the causal chain of its instructional programming dictates it.)

The artifice inherent within the virtualities realised through the programmed generation of the text, is the constructed nature of the programming written to facilitate the text-generating function.

ADDNTL:000061-03A

(The generation of legible text)

The effect of such logical, programmed procedures is the text resulting as functional output.

ADDNTL:000061-02A

(Such text is generated in a system that bypasses any physical action associated with a human gesture)

Now, in Post-History, whilst texts are still produced as the effect of human writers articulating the gesture of writing, they are also the generated output of machine apparatus working to realise a programmed function. The virtualities such programme-produced-texts realise are not states-of-mind like those of a human writer, but are the logical series of codified procedures that form the programming of the text-generating apparatus.

000062	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000062-01

CORE:000062-03

CORE:000062-05

By contrast, a text of considerably low meaning – a meaningless text that can therefore be defined as kitsch – is one in which the virtuality realised by the text, is susceptible to satisfactory causal explanation and interpretation. Irrespective of whether the text itself invites a vast array of interpretations, if the virtuality the text realises is explained satisfactorily via causal reasoning, the text can be defined as kitsch and not a work of art.

An authentic text would be defined as one that realises a highly interpretative virtuality, i.e. a state-of-mind that defies satisfactory causal explanation. Regardless of whether the effect of the virtuality, i.e., the text as the realisation of the virtuality, can be interpreted in a vast number of different ways, the volume of information that can be interpreted from the virtuality the text realises, defines whether the text itself is an authentic, artistic work. In the case of an authentic artistic text, a vast amount of information could be derived from an interpretation of the virtuality/state-of-mind that preceded the text's realisation. This vast amount of information would never satisfactorily explain why the text was written.

A Post-Historic model of aesthetics, that distinguishes programme-texts and artistic-texts in a manner that preserves the essential freedom of art and poetry, could therefore be derived by way of considering both the meaning inherent within a text AND the meaning inherent within the virtuality that is realised through the production of the text itself. Such a model, that interprets both the text and the virtuality it realises, could be used to distinguish authentic texts from those that are kitsch.

000063	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000063-01

CORE: 000063-02

Human writers, capable of constructing states-of-mind that defy satisfactory causal reasoning, would be considered capable of producing:

- Authentic, meaningful works of poetry: artistic-texts that invite interpretation and realise a state-of-mind that is highly-interpretative. Such texts are an expression of artistic freedom, for both the text and the virtuality it realises, invite the permissiveness of those who interpret them (both the text, and the virtuality the text realises, can be interpreted in a high number of improbable ways by a 'reader'. In their interpretation, a reader wanders to an improbable conclusion or destination of their own discovery). Authentic, meaningful works of poetry can only be produced by an autonomous - free - intentional will, for if the writer of a text was forced to create the work under duress, the state-of-mind the text realises would be of limited interpretative value (for the writer forced to write is merely an apparatus performing a function).
- Kitsch, meaningless works of poetry: texts that invite interpretation from readers but that ultimately realise a state-of-mind that can only be interpreted in a limited number of ways. Texts that, upon first reading, appear to invite permissiveness, but that on greater reflection, realise an entirely instrumental state-of-mind.
- Kitch, meaningless programme-texts: whether written to instruct, communicate or entertain, such texts are produced specifically to guide a reader along a path to a pre-determined destination. Such texts, and the states-of-mind they realise, are by definition restrictive, instrumental (a means to an end) and are thus not expressive, works of art.

Applying this aesthetic model of authenticity in Post-History would lead to a series of conclusions that retain the essential quality of freedom within all works of art:

000064	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000064-02

Programmed apparatus, capable only of executing functional programming realised through the production of information as output, would be considered capable of producing:

- Kitsch, meaningless works of poetry: texts that invite interpretation from readers but that ultimately realise functioning codes of programming, that can be satisfactorily interpreted via instrumental or causal reasoning. Texts that, upon first reading, appear to invite permissiveness, but that on greater reflection, realise an entirely instrumental programme.
- Kitch, meaningless programme-texts: whether written to instruct, communicate or entertain, such texts are produced specifically to guide a reader along a path to a pre-determined destination. Such texts, and the programming they realise, are by definition restrictive, instrumental (a means to an end) and are thus not expressive, works of art.

000065	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000065-01

CORE: 000065-02

CORE: 000065-03

Interpretating texts with such an authentic aesthetic model will reveal that poetry can never be produced by disembodied, programmed apparatus lacking autonomy or a will beyond pure functionality.

Ultimately, in an age of immense information production as a consequence of disembodied programmed apparatus, a model of aesthetic criticism centred on the authenticity of a virtuality with potential to be realised, will preserve the status of REAL POETRY as the pursuit of free thinking human writers.

The benefit of an 'authenticity-centred' model of aesthetic criticism in Post-History, is that it retains the essential quality of freedom within art, through its interpretation of both texts AND the authentic/kitsch virtualities that precede the text's realisation (the necessary virtualities upon which the text as output depends).

000066	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000066-01

CORE:000066-02

CORE:000066-08

CORE:000066-12

Or are you as reader apparatus serving in the function of the text as you tread towards a conclusion pre-determined by its writer?

Are you as reader being granted permission to interpret this text and the human state-of-mind it realises, so that you may arrive at ideas, thoughts or conclusions of your own discovery?

Is the text you are currently reading meaningless or authentic?

The question therefore arises:

# RUN START POINT

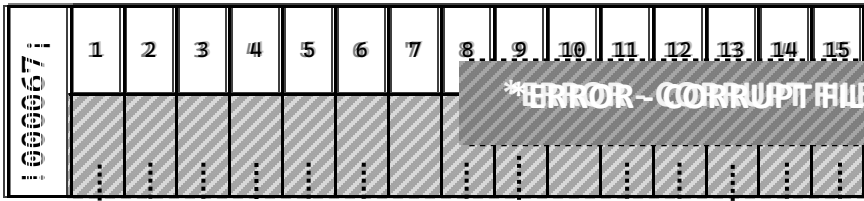
**\*ERROR 1442- READ REGISTRATION ERROR\***  
**\*CORRUPT FOLDER\***

**THE PROGRAMME OPERATOR IS ADVISED TO  
BYPASS OR REFER TO THE RUNBOOK**



**BYPASS 2 FILES**

```
01000001 01001100 01001100
00100000 01010100 01010010
01010101 01000101 00100000
01010111 01010010 01001001
01010100 01000101 01010010
01010011 00100000 01010111
01010010 01001001 01010100
01000101 00100000 01010111
01001001 01010100 01001000
00100000 01000010 01001100
01001111 01001111 01000100
```



ERROR-PATHWAY-CODE-ERROR!

ERROR!!!

- What is a writer to a programmed apparatus?
- What is a human to a programmed apparatus?
- What am I to a programmed apparatus?
- What are YOU to a programmed apparatus?
- ??

ERROR-PATHWAY-CODE-ERROR!

Networks of data. Metrics of quantifiable information existing in relation to one another.

A system of functioning components in relation to one another. A system of components existing in relation to other systems.

An objective system that emits quantifiable, verifiable information. A system that can be reduced to its basic functioning processes.

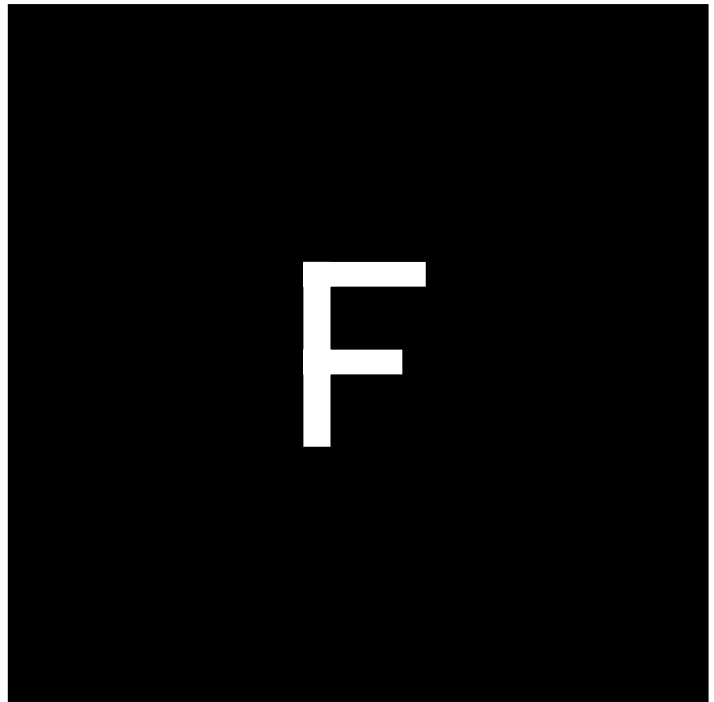
A process that can be manipulated to perform a specific function.

An instrumental tool exempt of any value.

NOTHING MORE THAN A STRANGE COMPUTER.



RUN START  
POINT



THE DANGER OF THE  
PRORGAMMATIC GAZE

000069	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000069-01

CORE: 000069-02

Yet behind the ease and comfort afforded by programmed apparatus and technological “wonders” lies an unprecedented danger.

In Post-History, our lives are comforted by programmable apparatus that make action and thought functionally simple, easy, and predictable.

000070	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000070-01

CORE:000070-02

CORE:000070-03

Every day, whilst experiencing ever greater ease and comfort, we as human beings are becoming more predictable in a world that is growing ever more unstable and absurd.

Our natural, instinctive desire for comfort and safety-

CORE:000070-02

-has accelerated our reification to mere components in the service of programmes that inevitably function autonomously beyond their original programmer's control.

INTRPT:000070-02X

(Predictability)

The fundamental danger posed to humankind in Post-History is that every aspect of human life will be perceived through a programmatic gaze. The morally valueless instrumentality of programmatic thinking threatens to reduce and objectify humankind to nothing but entirely predictable functionaries.

ADDNLT:000070-01A

(Consider, for a moment, how much of your life is already reduced by metrics to an array of quantifiable data, and how this data is used to predict - and in some cases even dictate - the behaviour you enact)

000071	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000071-02

Freedom, as a subject's emancipation from any all conditions imposed upon them by other subjects, systems or the natural world, is a myth. Freedom has never manifested in this way; the absence of any and all coercion does not, and never has, constituted human freedom.

ADDNTL:000071-02A

(There will always be forces acting upon the human subject, pressures that compel a being to act in some way. Some of these forces will be greater than others; some will be natural and others cultural-political. To be - to exist - is to live with some forces acting upon you, to be restricted in some fashion)

000072	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000072-01

DEFECT:000072-02!

DEFECT:000072-05!

In this regard:

People can only be free in relation to one another, and so only in the realm of politics and action can they experience freedom positively, which is more than *not being forced*.

Get off-programme: Hannah Arendt, 'Freedom and Politics: A Lecture' in *The Freedom to Be Free*, (New York: Penguin Books, 2020), 34.

Such inter-subjective relationships are formed in culture. Culture is a space sheltered from the conditions of that which is to be contemplated and valued. The shelter of culture is that which:

[A]llows for a judgement of values in a situation of "accessibility" in relation to [that which conditions and is to be judged], in a situation of freedom... This is culture. Not the manipulated and the programmed but [that which is] subject to free discussion.

Get off-programme: Vilém Flusser, 'Rain' in *Natural: Mind*, trans. by Rodrigo Maltez Novaes (Minneapolis: Univocal, 2013), 33.

Freedom-

CORE:000071-01

-is principally concerned with the beauty of the uncertain. To be free is to contemplate that which is not pre-determined. Freedom is realised through a human mode of thought that wanders to horizons of possibility. Such free thinking is realised through the inter-subjective relationships we form with other human subjects.

INTRPT:000071-01X

(What can be defined as freedom)

DEFECT:000072-01!

Freedom emerges through a dialectic leap, over and above chance and necessity ...

Vilém Flusser, 'Fingers' in *Natural: Mind*, trans. by Rodrigo Maltez Novaes (Minneapolis: Univocal, 2013), 61.

ACCESS THIS NOW OFF-PROGRAMME.

000073	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000073-02

CORE: 000073-03

CORE: 000073-05

ADDNTL: 000073-03A

Any and all human freedom that has been cultivated in the shelter of culture to date has emerged through the considered and intentional production of both political and poetic texts. Such meaningful texts connect human thinkers through discourse and dialectics.

Writing remains the gesture of poetry - the production of authentic artistic-texts that invite readers to be permissive and wander to destinations of their own free discovery.

(And the production of poetry as an authentic work of autonomous, meaningful expression will always remain the privilege of a human thinker, whose intentional states-of-mind defy satisfactory causal explanation)

Writing was the gesture of History and remains the gesture of politics. It is the gesture that seeks to inform others and pave the way for political discourse and political action. Authentic, political-texts are works of great meaning that connect autonomous thinking human minds which seek to engage in the body politic.

000074	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000074-01

CORE:000074-02

CORE:000074-03

CORE:000074-04

The will of readers-

CORE:000074-04

-is undermined daily by an insurmountable sprawl of texts that have no basis in reality. Ours is becoming a world flooded with words of ever diminishing meaning.

INTRPT:000074-04X

(Political and artistic beings)

The will of writers-

CORE:000074-03

-is undermined daily by mindless, bodiless-

CORE:000074-03

-apparatus capable of producing innumerable texts at fantastical speeds.

INTRPT:000074-03X

(Political and artistic beings)

INTRPT:000074-03Y

(Non-sensical; entirely apolitical)

The gesture of politics and of poetry is under threat from a programmatic gaze that reduces writing to nothing more than a game of prompts and predictability.

Nevertheless, Post-History is an age accelerating beyond writing, an age succumbing to the ever-greater accumulation of programmes, including those capable of producing-

CORE:000074-01

-texts of written words.

INTRPT:000074-01X

(Generating)

000075	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000075-03

The author of this text invites the reader to be led, for a moment, down a path ...

ADDNTL: 000075-03A

(The writer of this text compels the reader to follow instructions to arrive at a pre-determined destination ...)

000076	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000076-01

CORE:000076-02

DEFECT:000076-03!

Consequently, the threat to freedom posed by programmatic thinking is very real, for if one considers how to achieve the abolition of freedom in its totality, they will no doubt realise that

...it is not sufficient to prohibit what we generally understand by political rights... it is not enough to forbid citizens from being politically active, expressing opinions in public, or forming parties or other associations for the purpose of action. One must also destroy freedom of thought, as far as this is possible, and it is possible to a large extent; one must destroy the freedom of the will; and even the harmless-seeming freedom of artistic production.

Get off-programme: Arendt, 'Freedom and Politics: A Lecture', 38.

Homo Programma's programmed perspective finds wonder in technical apparatus and not the free-thinking of the human subject. Such perspective actively encourages human thinkers to surrender their intentional, free-thinking will to programmed machines that promise comfort, speed and efficiency. Homo Programma's perspective encourages artists and political beings alike, to perceive themselves as obsolete in the face of technical apparatus deemed progressive, beneficial and superior to humankind.

Programmatic thinking poses a real and present threat to what we consider human freedom, not merely because it seeks to objectify human subjects to predictable apparatus, but because it seeks to reduce the freedom of thought expressed through writing to nothing more than a game of probability and chance. Written texts as the informed will to freedom-

CORE:000076-01

-of artistic and political entities, have been reduced to nothing more than programmable machine output: effect springing from a mindless cause.

INTRPT:000076-01X

(spirit [Geist])

000077	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000077-01

When we willingly allow programmable machine apparatus to write texts for us, we willingly inhibit our own free thinking, our own political thought, and our capacity to enact political action. And when mindless, programmed apparatus write texts without the willing consent of the body politic, the freedom of said body politic is eroded.

ADDNTL:000077-01A

(When everybody stops writing because it's easier and faster to let a programmed gadget generate our words, we will have collectively lost the capacity to express and articulate the unique form of beautiful, uncertain thinking we have for centuries called freedom)

000078	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

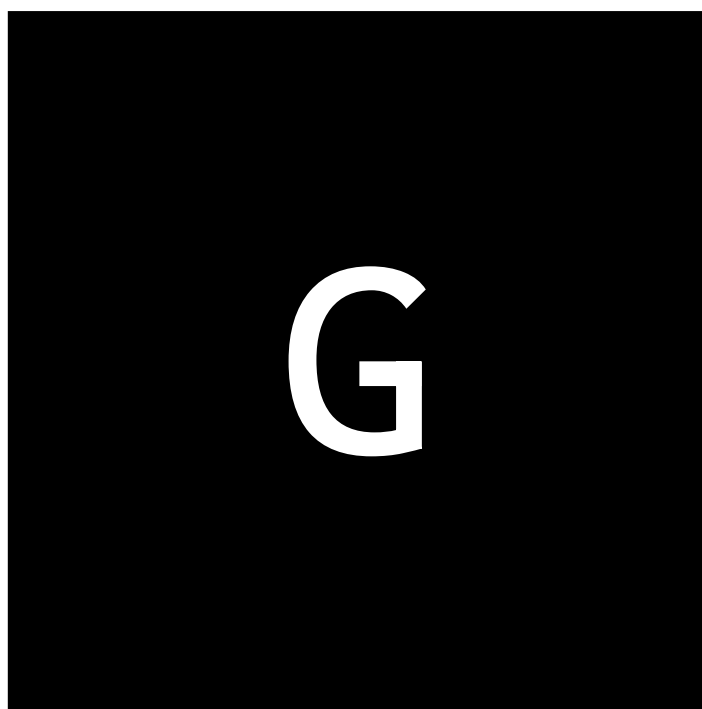
CORE: 000078-01

CORE: 000078-02

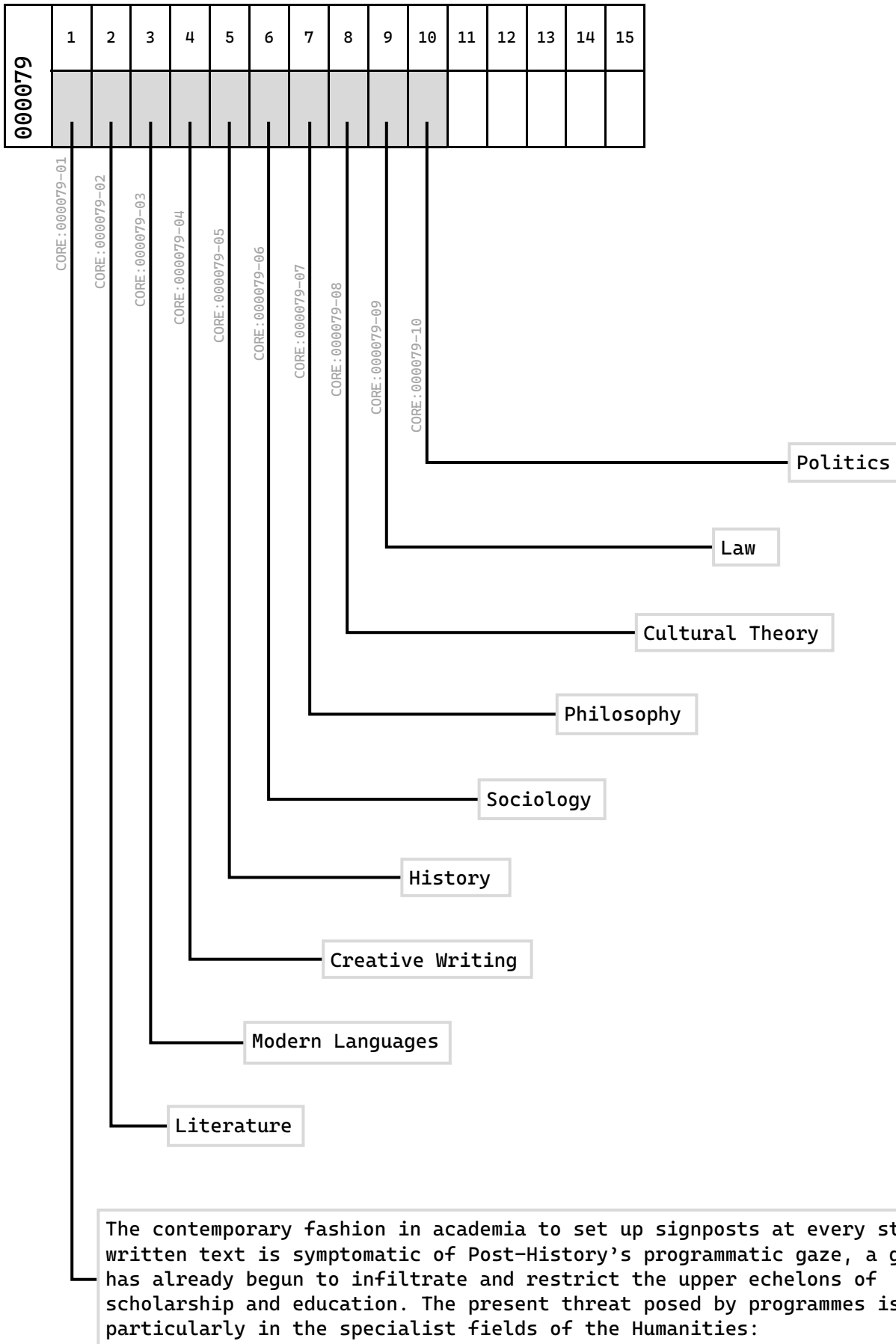
How will we navigate the absurdity of Post-History, and the threat posed by the absurdity of the programmatic gaze, when the very means by which humans have expressed free thought for millennia is itself becoming programmed?

The troubling question that therefore arises is this:

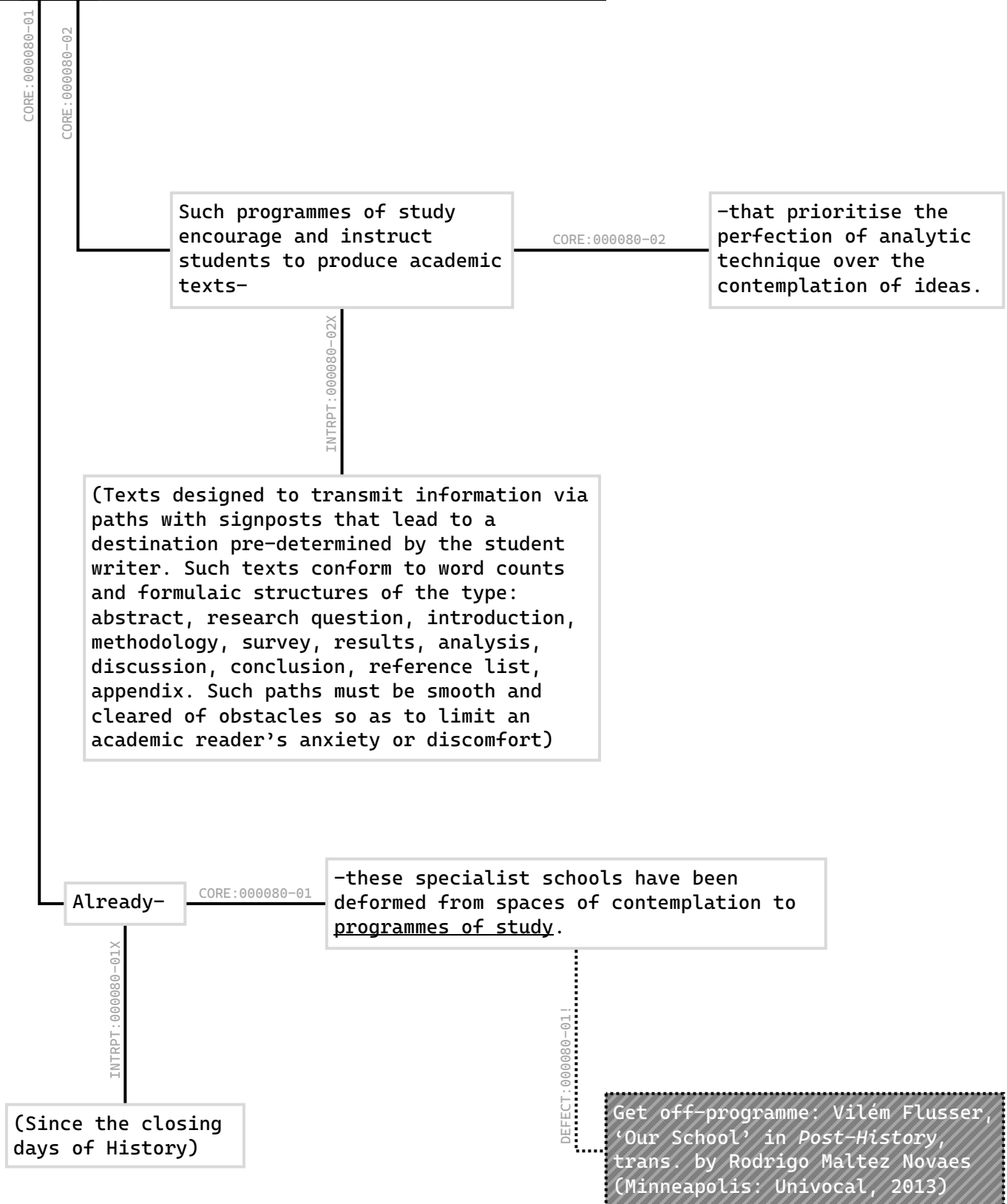
RUN START  
POINT



OBSERVATION 2



000080	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15



000081	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000081-01

CORE:000081-02

CORE:000081-03

The University was the heart of culture-

CORE:000081-05

-and the Scholastic life that guided behaviour was the aim of political and economic activity.

INTRPT:000081-05X

(A shelter from nature in which judgements could be made of values; a safe space of contemplation in which ideas could be scrutinised and critiqued)

The Scholastic was a Philosopher: a being who guided others by judging and affirming values.

In years gone by, the Scholastic-

CORE:000081-02

-existed to contemplate ideas realised through active living.

INTRPT:000081-02X

(A venerated guardian of culture)

ADDNTL:000081-02A

(Political and economic Life)

Ideas are realised in active life through the articulation of gestures and deeds.

000082	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

DEFECT: 000082-011

CORE: 000082-03

Contemplated values once guided active behaviour, for the Scholastic lived to perfect ideas-

CORE: 000082-03

-which the political and economic being aspired to enact in their gestures and deeds.

INTRPT: 000082-03X

(To consider and reveal idealised 'models' that were immutable and beyond improvement)

In relation to economic and political life:

Contemplative life [sought] knowledge through the vision of ideas. Economy [justified] itself only for providing [a] basis for politics, and politics [justified] itself only for providing a basis for Philosophy. Economic life [allowed] the "owners" to dispose of free time in order to realize deeds. And these deeds [allowed] an elite of philosophers to critique the ideas that were imperfectly realized in such deeds. In sum: *the purpose of politics [was] the school.*

Get off-programme: Vilém Flusser, 'Our School' in *Post-History*, trans. by Rodrigo Maltez Novaes (Minneapolis: Univocal, 2013), 142.

000083	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000083-01

CORE:000083-02

CORE:000083-06

Such adequate theory takes the form of models of information that are analysed in terms of functionality, as opposed to critiqued in terms of cultural value. The Post-Historic study of the Humanities is no longer a place of critical judgement, but a technocratic institute focused on training students with the tools necessary to analyse functional programmes.

ADDNTL:000083-06A

(To analyse a programme-text is to break it down to its component pieces and assess the functional efficiency of the components in relation to one another. To criticise and truly contemplate a programme-text is to ask 'How may I and others exist in the context of this programme's existence?')

The student of the Humanities is no longer a contemplator of ideas-

CORE:000083-02

-but is a transmitter of adequate theory fed to them through the course of a university programme.

INTRPT:000083-02X

(A former of immutable models to which political and economic life aspires)

Today, the university no longer stands at the heart of culture, but merely functions in the service of preparing students of university programmes for lives of functional economic existence.

000084	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000084-01

CORE:000084-02

CORE:000084-03

In this regard, the Post-Historical student is taught and encouraged to transmit information efficiently and effectively by mastering the syntax of language, rather than dwelling on the meaning of words. They are moulded and shaped to analyse text-programmes of their own design or the design of others.

The student of the Humanities in Post-History is graded on their ability to elaborate pre-existing models, and is dissuaded from forming idealised models of their own contemplation.

Unlike the Scholastics of by-gone days, the student of the Humanities in Post-History is measured by their ability to analyse-

CORE:000084-01

-ideas.

INTRPT:000084-01X

(Break apart; organise in terms of functional process)

000085	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE: 000085-02

Students of all Humanities disciplines are being trained to analyse programmes and function in the service of programmed apparatus. Work is produced by the student, not in the free realisation of critical contemplation, but in service to a programme of which the student is merely a small functioning part.

ADDNTL: 000085-02A

(The higher-education student of the Post-Historic age is first and foremost a source of revenue for the academic programme in which they function. Beyond this, they are a metric of data, a storer and transmitter of information used to diagnose the performance and efficacy of the academic programme at large)

000086	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000086-01

CORE:000086-03

CORE:000086-05

No more is this evidenced by the immersion of technical apparatus in educational life that are programmed to ease the burden of student thinking.

The university has become an obstacle to overcome-

CORE:000086-03

-not a goal of aspiration that guides political and economic behaviour.

INTRPT:000086-03X

(A series of component obstacles to be overcome via summative assessment and examination; a means by way to enter economic life)

The university of Post-History is nothing but a stepping stone on the path of functional existence

000087	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000087-01

CORE:000087-02

Technical apparatus devoid of the ability to make judgements of values, are being actively used to analyse treatise of information so as to detect patterns and themes in discourse. These systems dissect written texts, reducing them to analysable components which the student may then utilise for their purposes.

ADDNTL:000087-02A

(Such technical apparatus do not know the meaning of words, but merely recognise a network of relations that exist between them. Such programmed black boxes compute everything of the world in this regard. To programmed apparatus, there is nothing of reality, only a net of relations existent between binary bytes of data. To these apparatus, Nietzsche, Flusser and Arendt are equivalences. They are each sources of readable, analysable data. They are each functioning components of chance composition who function to exhaust the limits inherent within the programme called language)

The Post-Historic  
programmatic gaze  
has normalised-

CORE:000087-01

-the proliferation of technical  
apparatus that conduct many of  
the duties of the modern stu-  
dent for them.

INTRPT:000087-01X

(Encouraged)

000088	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000088-01

CORE:000088-03

Programmes intended to ease the burden of research have become both transistors and resistors in the communication of ideas from one human mind to another. Such programmes regulate the dissemination of ideas by amplifying the circulation of certain texts-

CORE:000088-03

-whilst resisting the circulation of others.

INTRPT:000088-03X

(Predicted to be of relevance to the researcher)

At the level of research, this manifests as mindless programmes that can predict what a student intends to read and can feed them material for consumption. It manifests as the generation of information that summarises-

CORE:000088-01

-the collective works of human thinkers who wrote with thoughtful consideration.

INTRPT:000088-01X

(Distorts)

ADDNTL:000088-01A

(The collective works of beings of spirit who realised political freedom through the written word)

000089	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000089-01

CORE:000089-03

Such text-generating apparatus are capable of producing programmatic-texts that conform to the analytic and syntactical rules of Post-Historical Humanities programmes of study. The obstacle of university can now entirely be overcome via the functionally simple operation of accessible apparatus that conduct the burdensome task of thinking for students previously articulated through the gesture of writing. Such programmed apparatus have already developed to a stage where the adequate models of information they generate are imperceptible from those written by human students.

At the level of writing, a normalising of programmed apparatus generating written texts by way of an intricate game of chance-

CORE:000089-01

-is currently sweeping the academic sector and threatening to make the study of the Humanities entirely redundant.

INTRPT:000089-01X

(The prediction of words resulting from a vast analyses of texts and the relationships between the words therein)

000090	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000090-01

CORE:000090-03

CORE:000090-04

CORE:000090-05

More alarming still, it is increasingly becoming apparent that the analytic functions taught to modern students as they progress through educational studies on the path to programmed, economic life, can be more efficiently executed by technical, programmed apparatus.

ADDNLT:000090-05A

(Programmed systems capable of analysing and synthesising data. Mindless systems capable of generating adequate models of information at rates of production far surpassing a human being)

They have deformed to nothing more than technocratic institutions that seek to programme students with the analytic tools to assess and operate programmed apparatus. The university has been relegated from the aspirational goal of culture, to an obstacle on the path to economic, programmed life and functionality.

Universities that focus on studies in the Humanities are no longer places of contemplation.

INTRPT:000090-03X

(Sheltered spaces to make judgements of values that form idealised models of living to guide cultural behaviour)

The threat posed by programmes and programmatic thinking to the higher education studies in the Humanities is therefore an existential one.

000091	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000091-01

CORE:000091-03

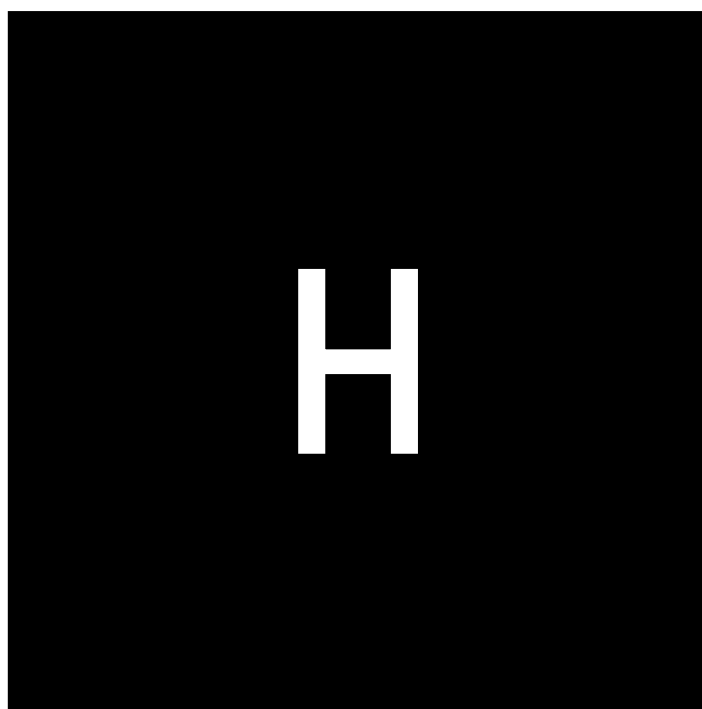
CORE:000091-04

Has the heart of our once contemplative culture been usurped by programmes of technical analysis that have - in our technocratic age of programme accumulation and functionality - rendered the human thinker obsolete?

Have universities that teach the Humanities, and the students who attend such institutions, become superfluous in light of programmes and programmatic thinking?

That the modern student is already being encouraged to use such technical apparatus, moving them even further from the contemplative thinking that academic study used to encourage when Scholastic thought was the goal of political life and not a means towards economic functionality, leads to the question:

RUN START  
POINT



SUPPLEMENTARY

000092	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

CORE:000092-01

CORE:000092-02

CORE:000092-03

Yet the author of this text would like to acknowledge that efforts have been made to ensure that this text's readership will not arrive at destinations of the author's pre-determination, but at destinations of the reader's own discovery.

ADDNTL:000092-03A

(For the writer acknowledges that it would be highly ironic if a text seeking to espouse the dangers of programmatic thinking was itself nothing more than an effort to programme others)

Nor do they claim to be an artist.

ADDNTL:000092-02A

(Though such status is the desire of any writer)

The author of this text does not claim to be an excellent-

CORE:000092-01


-contemporary academic writer.

INTRPT:000092-01X

(Nor even a good)

PROGRAMME

TERMINATION POINT



**END**



## GLOSSARY

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### A

Accelerate:

To hasten, quicken or make faster.

Algorithm:

A procedure (set of rules) utilised to solve a problem in a digital system. Algorithms are usually implemented by a computer's programming. See programme.

Array:

An arrangement or pattern of items.\*

Apparatus:

1. Tools or equipment prepared as means to an end.
2. Systems (digital or analogue) that can be programmed to function towards a desired end. See programmed apparatus.

### B

Binary:

1. Pertaining to a characteristic or property involving a selection, choice or condition in which there are two possibilities.\*
2. Pertaining to the number representation system with a base of 2.\*

Binary Code:

A code that makes use of exactly two distinct characters, usually 0 and 1.\*

Binary Coded Character:

One element of a notation system for representing alphameric characters such as decimal digits, alphabetic letters, punctuation marks, etc., by a fixed number of consecutive binary digits.\*

Binary Digit:

A character used to represent one of the integers smaller than the radix 2.\*

Bit/Byte:

An abbreviation of binary digit. See binary digit.\*

Blaze:

To move unrestricted by a path. To arrive at an unpredictable destination.

Bug:

A design flaw or defect in a coded computer programme. A fault that results in unpredictable programme outputs.

Bypass:

A deflected route to avoid corrupted data or files.

## GLOSSARY (CONT.)

### C

#### Card:

1. A machine-processable information storage medium of special-quality paper stock, generally 7-3/8 x 3-1/4 inches.\*
2. An internal pluggable unit for printed-circuits wiring and components.\*

#### Card Code:

The combinations of punched holes that represent characters (letters, digits, etc.) in a punched card.\*

#### Card Column:

One of the vertical lines of punching positions on a punched card.\*

#### Card Hopper:

A mechanism which holds cards pre-paratory to feeding.\*

#### Card Image:

A one-to-one representation of the contents of a punched card; e.g., a matrix in which a 1 represents a punch and a 0 represents the absence of a punch.\*

#### Card Punch:

A device to record information in cards by punching holes in the cards to represent letters, digits, and special characters.\*

#### Card Reader:

A device that senses and translates into internal form the holes in punched cards.\*

#### Card Row:

One of the horizontal lines of punching positions on a punched card.\*

#### Card Stacker:

A mechanism that stacks cards in a pocket after they pass through a machine.\*

#### Cathode-Ray Tube:

A vacuum tube used as a storage or a visual display device.\*

#### Central Processing Unit:

The unit of a computing system that contains the circuits that control and perform the execution of instructions.\*

#### Chad:

That piece of material removed in punching a hole in perforated tape.\*

#### Chance:

1. The level of possibility in which something may happen.
  2. A core principle of programmatic thinking.
- See programmatic thinking/perspective.

#### Channel:

1. A path along which signals can be sent; e.g., data channel, output channel.
2. The portion of a storage medium that is accessible to a given reading station; e. g., track, band.
3. A unit that controls the operation of one or more I/O units.\*

## GLOSSARY (CONT.)

### Character:

One of a set of elementary signals that may include decimal digits 0 through 9, the letters A through Z, punctuation marks and any other symbols acceptable to a computer for reading, writing, or storing.\*

### Character Reader:

An input device which reads printed characters directly from a document.\*

### Character Recognition:

The act of reading, identifying, and decoding a printed character by optical or other means.\*

### Character Set:

A list of characters acceptable for coding to a specific computer or input/output device.\*

### Code:

1. The assignment of meaning to a character or group of characters; e.g., an alphabet.
2. A label to identify a routine, location, operator, operand, name, etc.
3. A machine-language programme.\*

### Column:

1. A vertical arrangement of characters or other expressions.
2. Loosely, a digit place.\*

### Command:

An instruction in machine language.\*

### Communication:

The process of transferring information from one point, person, or equipment to another.\*

### Compile:

To prepare an object language programme from a programme written in another programming language by performing the usual functions of an assembler and also making use of the overall logical structure of the programme or generating more than one machine instruction for each symbolic statement, or both.\*

### Compiler:

A programme that compiles. See compile.\*

### Component:

A basic part. An element.\*

### Computer:

1. A device capable of solving problems by accepting data, performing prescribed operations on the data, and supplying the results of these operations. Three types of computers are calculator, digital computer, and analogue computer.
2. In information processing, usually an automatic stored-programme computer.\*

## GLOSSARY (CONT.)

### Computer Instruction:

A machine instruction for a specific computer.\*

### Computer Programme:

1. A plan or routine for solving a problem on a computer. Contrasted with such terms as fiscal programme, military programme, and development programme.\*
2. A codified set of instructions that form a digital pathway leading to a pre-determined digital destination.

### Computing:

A generic term for all mathematical and logical operations carried out according to precise rules of procedure.\*

### Console:

That part of a computer which is used for communication between the operator or service engineer and the computer.\*

### Core:

The central, most important part.

### Core Storage:

A form of high-speed storage using magnetic cores.\*

### Corrupt:

Data on a computer system that is wrong, or threatens to lead off-programme.

### CPU:

See Central Processing Unit.\*

### Cycle:

1. An interval of space or time in which one set of events or phenomena is completed.\*
2. Any set of operations that is repeated regularly in the same sequence. The operations may be subject to variations of each repetition.\*

### Cycle Steal:

The ability of a central processing unit or processor-controller to delay the execution of a programme to allow communication of an input/output device with core storage without changing the logical condition of the central processing unit or processor-controller.\*

## D

### Data:

Any representation, such as characters or analogue quantities, to which meaning might be assigned.\*

### Data Processing:

A systematic sequence of operations performed on data.\*

### Data Processing System:

A network of machine components capable of accepting information, processing it according to a plan, and producing the desired results.\*

## GLOSSARY (CONT.)

### Defect:

A fault or error in the coding of a file or programme. See corrupt and error.

### Device:

1. That which is devised, invented or formed by design.\*
2. A mechanical contrivance or appliance.\*

### Digit:

One of the ideographic characters 0, 1...9 used to designate a quantity smaller than N for a base N number system.\*

### Digital:

1. Information data that is formed of digits (often binary).
2. Computer or electronic technology (as opposed to analogue technology).
3. The use of electronic, computerised networks to send signals.

### Disable:

1. Suppression of an interrupt feature.\*
2. Render inoperative.\*

### Disk:

A physical element of disk storage.\*

### Disk Storage:

A storage device which uses magnetic recording on flat rotating disks.\*

### Display:

A visual presentation of data.\*

### Document:

A medium and the information recorded on it for human use; e.g., a report sheet, pages in a book, etc.\*

## E

### Echo Check:

A method of checking the accuracy of transmission of data in which the received data is returned to the sending end for comparison with the original data.\*

### Enable:

1. Restoration of a suppressed interrupt feature.\*
2. To permit.\*

### Energy

A term that defies satisfactory definition and is metaphysical.

From Greek *energeia* – that which actualises a virtuality.

In Post-History, Matter and spirit must be thought of as 'improbable forms of what may be called energy'. See Flusser, *Immaterialism*, 34-35.

## GLOSSARY (CONT.)

### Error:

1. A general term to indicate that a data value is not correct or that a machine component is malfunctioning.\*
2. A specific term for the amount of loss in precision.\*

### Execute:

To carry out an instruction or perform a routine.\*

## F

### Files:

A digital object on a computer or part of digital system that stores data, information or programme commands within a named location.

### Folder:

A digital object on a computer or part of a digital system, that contains a number of files. See files.

### FORTRAN (formula translating system):

1. A data processing language that closely resembles mathematical language.
2. Pertaining to a computer program that translates a FORTRAN language program into a machine-language program.

## G

### Geist:

German noun, usually translated as ghost, spirit or human intellect. Often attributed to the philosopher Hegel. See spirit.

## H

### History

1. A model of human culture that progressively sought to objectify (de-mythologise) the natural world.
2. A lineage of human knowledge that sought to explicate objective reality.
3. An accumulation of information realised through the articulation of the gesture of writing.
4. A model that ended when the logic of discursive reason came into contact with natural phenomena that defy objectification to causal processes.

### Homo Circus:

Pre-Historic humankind who perceived the natural world as wondrous (a state of mythos to be revered). Beings who realised thinking through circular (non-progressive) gestures, most notably the bi-dimensional codification of the subjective imagination (image making).

### Homo Programma:

Post-Historic humankind who exist beyond the progress of History, and believe that chance governs existence in reality.

## GLOSSARY (CONT.)

### Homo Viator:

Historic humankind who blazed paths towards finalistic destinations. Humankind who progressively objectified the natural world (de-mythologising nature and stripping it of wonder). Humankind who realised logical, dialectic thought through the gesture of writing.

## I

### Image:

1. From Latin 'imago' - likeness, idea or appearance of something perceived through phenomenal senses.
2. An exact logical duplicate stored in a different medium.\*

### Immaterialism

A Post-Historic term.

Immaterialism refers to the improbable forming of energy via computation - a 'game' of chance (programming) played against chance (the random nature of energy). In this context 'both matter and spirit must be thought of as what may be called energy (a term that defies definition)'. See : Flusser, *Immaterialism*, 34.

The context of immaterialism accounts for the fact that in Post-History, both human minds (articulating thoughts through gestures), and Large Language Model programmed apparatus (articulating functions through programming), can

form improbable states of energy i.e. coded information.

It is important to note that the term energy, is as much a metaphysical (mystic) concept as spirit. Nevertheless, energy in the context of immaterialism, accounts for Post-Historic cultures progressing rapidly towards a future of pure information. See energy.

### Index Register:

A register whose content is added to or subtracted from the operand address prior to or during the execution of an instruction.\*

### Information:

1. Formed codified symbols representing ideas or concepts.
2. Words or digits written and stored in the memory of an object (be it material or immaterial).
3. A character (letter, number or other codified symbol) representing data that can be communicated or stored.
4. Anything that can be read (verified, quantified and transmitted)

## GLOSSARY (CONT.)

### Input:

1. The data to be processed.\*
2. The state or sequence of states occurring on a specified input channel.\*
3. The device or collective set of devices used for bringing data into another device.\*
4. A channel for impressing a state on a device or logic element.\*
5. The process of transferring data from an external storage to an internal storage.\*
6. Pertaining to any entities such as are cited above.\*

### Input/Output:

1. Commonly called I/O, a general term for the equipment used to communicate with a computer.\*
2. The data involved in such communication.\*
3. The media carrying the data for input/output.\*

### Instruction:

A statement that specifies an operation and the values or locations of all operands. In this context, the term instruction is preferable to the terms command or order, which are sometimes used as synonyms. Command should be reserved for electronic signals. Order should be reserved for sequence, interpolation, and related usage. Both command and order have important military applications.\*

### Instruction Register:

A register that stores an instruction for execution.\*

### Interface:

1. A meeting point between two digital systems that have an effect on each other.
2. A shared boundary.\*
3. A shared boundary connecting logic between devices.\*

### Interrupt:

1. A break in the normal flow of a system or routine such that the flow can be resumed from that point at a later time. An interrupt is usually caused by a signal from an external source.
2. To cause an interrupt.

### I/O:

See input/output.\*

## K

### Key:

1. That part of a word, record, file, etc., by which it is identified or controlled.\*
2. To code information.\*
3. A controlling switch.\*

### Keyboard:

A device for the encoding of data by key depression that causes the generation of the selected code element.\*

## GLOSSARY (CONT.)

### Keypunch:

A keyboard-operated device that punches holes in a card to represent data.\*

## L

### Language:

1. A defined set of characters that are used to form symbols words, etc., and the rules for combining these into meaningful communication; e.g., English, French, ALGOL, FORTRAN, or COBOL.\*
2. A combination of a vocabulary and rules of syntax.\*
3. A virtuality realised through gestures such as speech and writing.
4. The immaterial (virtual) cause of writing. That which can be formed into words and codified symbols, representing ideas and concepts.

### Large Language Model (LLM)

A programme designed to return information (in the form of words conforming to the rules of the alphabet) to user input prompts (such as questions or statements). Such models store and analyse large quantities of information (data).

### Letter:

1. An alphabetic character used for the representation of sounds in a spoken language.\*
2. One of many alpha-numerical symbols.

### Load:

To place data into internal storage.\*

### Logic:

1. The science which deals with the basic principles and applications of truth tables, switching, gating, machine diagrams, electronics, etc.\*
2. In Hegel's philosophy, that which is derived from the dialectic method: the three sides of the dialectic comprise the thesis, antithesis and synthesis. Logic emerges from the coalescence of the three sides.
3. Thought that is realised through the intentioned production of linear, directed codified symbols (formed ideas into explicit words).
4. Human thought realised through the gesture of writing.

### Logical Instruction:

An instruction that carries out a logical operation, such as AND, OR, or NOR.

## M

### Machine Instruction:

An instruction that the particular machine can recognize and execute.\*

### Machine Language:

A language that is used directly by a given machine.\*

## GLOSSARY (CONT.)

### Machine Operator:

The person who manually controls a machine.\*

### Manipulate:

To control or operate something with both skill, and knowledge of the processes that govern that which is manipulated.

### Manual Operation:

Processing of data in a system by direct manual techniques.\*

### Memory:

The capacity of a system or object to store information for a period of time.

### Monitor:

To control the operation of several unrelated routines and machine, runs so that the compute and computer time are used advantageously.\*

## **N**

### Network

1. A collection of computers in a system that share information with each other.
2. An interconnected web of quantified data connected via correlative, causal or reciprocal relationships.

## **O**

### Objectification:

1. The act of reducing a naturally occurring entity to a system of comprehensible and manipulatable components existing in relation to one another.
2. The reduction of an entity to an object of instrumental value.

### Offline:

Not connected to or controlled by a central system, be it digital or analogue.

### Off-Programme:

The state of veering from a path that has previously been set (to not follow a path leading to a pre-determined destination).

### Online:

Connected to or controlled by a central system, be it digital or analogue.

### On-Programme:

The state of moving along a path that has previously been blazed by another (to follow a path leading to a pre-determined destination).

### Operating System:

An organized collection of techniques and procedures for operating a computer.\*

## GLOSSARY (CONT.)

### Operation:

1. A defined action; namely, the act of obtaining a result from one or more operands in accordance with a rule that completely specifies the result for any permissible combination of operands.\*
2. The set of such acts specified by such a rule or the rule itself.\*
3. The act specified by a single computer instruction.\*
4. A programme step undertaken or executed by a computer; e.g., addition, multiplication, extraction, comparison, shift, or transfer. The operation is usually specified by the operation part of an instruction.\*
5. The event or specific action performed by a logic element.\*

### Operator:

1. In the description of a process, that which indicates the action to be performed on operands.\*
2. A person who operates a machine.\*
3. A system (person, programme, machine) that operates another system (person, programme, machine).

### Output:

1. That data that has been processed.\*
2. The state or sequence of states occurring on a specified output channel.\*
3. The device or collective set of devices used for taking data out of a device.\*
4. A channel for expressing a state on a device or logic element.\*
5. The process of transferring data from an internal storage to an external storage.\*
6. Pertaining to any entities such as are cited above.\*

### Overflow:

1. That portion of data that exceeds the capacity of the allocated unit of storage.\*
2. Pertaining to the generation of overflow as in 1.\*

## P

### Path:

1. That which can be blazed for others to follow.
2. A physical route that leads to pre-determined destination. Physical paths can be visible (such as roads) or invisible (such as flight paths).
3. A symbolic route that leads an individual to pre-determined symbolic destination (such as a pre-determined idea, thought, or state-of-mind).

## GLOSSARY (CONT.)

### Pathway:

A series of points that form a path. See path.

### Plot:

To map or diagram, to connect the point-by-point coordinate values.\*

### Post-History:

1. An age beyond History where unprogrammable chance is deemed an essential aspect of reality.
2. An age begun by a 'borderline situation' in which human subjects were totally reified to function as 'cogwheel' apparatus in a programme that reduced them to dust (Auschwitz). See: Flusser, *Post-History*, 6.
3. The accumulation of ever more programmes that begin to function beyond human control. An age marked by the accumulation of ever-more programmed apparatus that read (objectify) human beings. See programmes.
4. A non-progressive period characterised by a programmatic perspective of reality. See programmatic thinking/perspective.
5. An absurd period (a period beyond the logical progression of History). See history.

### Programmatic Thinking/Perspective:

1. A Post-Historic perspective that believes chance (probability) underpins all reality. A perspective that reduces theory of the natural and cultural sciences to naïve extrapolations of chance occurrences. Finalistic (historical) perspectives of reality are considered naïve from the programmatic gaze, as they seek to endow chance occurrences with meaning. Causal (scientific) perspectives of reality are considered naïve from the programmatic perspective, as they seek to categorise and organise chance occurrences.
2. A Post-Historic perspective that defines reality as absurd (beyond logical design).
3. A perspective of reality that causes dread. A perspective that seeks control in a reality beyond control.

### Programme:

1. The plan for the solution of a problem, including data gathering, processing and reporting.\*
2. A group of related routines which solves a given problem.\*
3. To plan the method of attack for a defined problem.\*
4. A plan, set out to accomplish a desired end.
5. An organised group of activities or procedures to be followed in service of a specific purpose.
6. A sequence of coded instructions that can be input to a system so as to perform a function.
7. Systems in which chance (probability) is a necessity.

## GLOSSARY (CONT.)

Programmes will realise every virtuality possible (within the parameters of the programme) if the programme operates for a sufficient amount of time.

Language is a programme with a finite number of inherent possibilities. We are well within the technical means of building an apparatus to exhaust the very limits of language itself!

From Greek *programma* "a written public notice," from stem of *prographein* "to write publicly". From pro "forth, in place of, on behalf of" + *graphein* "to write".

### Programmed Apparatus:

'They are all just like Auschwitz, black boxes that function with complex inner-workings in order to realize a [programme]. They all function according to an *inertia* that is inherent to them and such functionality *escapes*, from a certain point, *the control* of their initial programmers. In a final analysis, such apparatus function, all of them, toward the annihilation of all their functionaries, including their programmers. Exactly because they objectify and dehumanize humankind].'

See: Flusser, *Post:History*, 9.

### Programmer:

1. One who prepares programmes for a computer.\*
2. One who prepares paths (with signposts and instructions) to lead another to a pre-determined destination.

### Programming:

1. The art of reducing the plan for the solution of a problem to machine-sensible instructions.\*
2. The task of limiting a system (computer, animal, human) from arriving at improbable destinations (physical or symbolic).
3. The task of producing a codified set of instructions that, with sufficient time, will realise every virtuality within the scope of the programmed instructions.

### Programming Language

A language used to prepare computer programmes.\*

### Punched Card:

1. A card punched with a pattern of holes to represent data.\*
2. A card as in 1, before being punched.\*

## GLOSSARY (CONT.)

### R

#### Random Access:

Pertaining to the process of obtaining data from, or placing data into, storage when there is no sequential relation governing the access time to successive storage locations.\*

#### Read:

1. To transcribe information from an input device to internal or auxiliary storage.\*
2. To acquire data from a source.\*
3. To objectify an emitter of verifiable, quantifiable, transmittable data.

#### Reader:

1. A device which converts information in one form of storage to information in another form of storage.\*
2. A system capable of decoding legible symbols.

#### Register:

A device capable of storing a specified amount of data, such as one word.\*

#### Reification:

The objectification of human beings (beings of spirit). In relation to programmes, reification occurs when human beings are entirely reduced to functioning components in service to the continued operation of a programmed apparatus. When a human being is nothing more than a functioning part of an operative programme, they are reified.

#### Reset:

1. To restore a storage device to a prescribed initial state, not necessarily that denoting 0's.\*
2. To place a binary cell into the 0 state.\*

#### Resistor:

A component part of a system that restricts or adjusts the flow of signals.

#### Restart:

To return to a previous point in a program and resume operation from that point.\*

#### Run:

A single, continuous performance of a computer or device.\*

#### Run Start Point:

The point at which a run starts. See run.

## GLOSSARY (CONT.)

### S

#### Single Step:

Pertaining to a method of operating a computer in which each step is performed in response to a single manual operation.\*

#### Signs:

Signs codified symbols composed of two components: a signifier and signified. The signifier is that which points towards a distinctive thing. The signified is that distinctive thing which is pointed to.

#### Signposts:

A marker of information on the side of a path that directs a path follower towards a pre-determined destination. Signposts can be physical (set on physical paths) and symbolic (set on symbolic paths, such as written texts).

#### Space:

1. A place intended for the storage of data; e.g., a place on printed page or a location in a storage medium.\*
2. A basic unit of area on a record, i.e., an area that may not contain more than one printed character.\*
3. One or more blanks.\*
4. To move from one place to another according to a prescribed format; e. g., to move horizontally to the right on a printed page or vertically down a page.\*

#### Spirit:

An Historic (outdated) term of little use in Post-History.

Singular - Spirit [Geist]

Plural (culture) - Cultural Spirit [Kultur-Geist]

Plural (global) - World-Spirit [Welt-Geist]

Spirit [Geist] represents a metaphysical human will to be free of the conditions imposed upon human subjects by the natural world (reality). The Spirit was manifest throughout History when Homo Viator (beings of Historical consciousness) progressed towards a finalistic goal. The goal of History was an Absolute Spirit that was intended to be realised through Homo Viator's total liberation from any and all conditions imposed upon it by reality.

In History, the Spirit was expressed through the articulation of gestures that realised logical (dialectic), linear (progressive) thinking. Such thinking was articulated through the gesture of writing, a gesture that formed highly improbable states (texts of information).

[DEFINITION CONTINUES OVERLEAF]

## GLOSSARY (CONT.)

### Spirit (Cont.):

History as the production of ever-more information lead to the progressive objectification and manipulation (programming) of reality, liberating Homo Viator from many of the conditions imposed upon it. However, History ended (and Spirit was exorcised) when Homo Viator's will to freedom (will to programme reality) came into contact with phenomena that conditioned humankind, but defied objectification and manipulation (programming). Such phenomena are defined as ENERGY.

Energy at the quantum level of reality (a fundamental level of reality) defies programming. When observed, the potential direction and force of energy is entirely uncertain. The essence of energy is potential governed by CHANCE.

In Post-History, the term spirit has been rendered obsolete on the grounds that:

- a) Post-Historic human progresses (advances technologically) but with no direction or determined goal
- b) programmed apparatus exist that can produce (generate) improbable states of information via mindless, unintentional games of chance (programmes).

In lieu of the outdated, Historic term spirit, the Post-Historic term IMMATERIALISM is far more useful.

See immaterialism.

### Startup:

The process of initialising a computer system's programming.

### Statement:

In computer programming, a meaningful expression or generalized instruction in a source language.\*

### Storage:

1. Pertaining to a device into which data can be entered and from which it can be retrieved at a later time.\*
2. Loosely, any device that can store data.\*

### Storage Capacity:

The amount of data that can be contained in a storage device.\*

### Storage Device:

A device into which data can be inserted, in which it can be retained, and from which it can be retrieved.\*

### System:

1. A collection of consecutive operations and procedures required to accomplish a specific objective.\*
2. An assembly of objects united to form a functional unit.\*
3. A collection of components that work in relation to one another.

## GLOSSARY (CONT.)

### T

#### Transmitter:

A component of a digital system used to disseminate signals and data.

### U

#### User:

A person who uses a programmed apparatus / computer to achieve a desired end.

### V

#### Virtuality:

1. A state of potential that exists in a form that is unrealised.
2. A state of potential that is 'actualised' via a human gesture or (in the case of programming) a programmed function.

### W

#### Writing:

1. An iconoclastic, revolutionary gesture that pierces through the image of reality to expose the conceptual, logical processes that dwell beneath.
2. The realisation of a logical, dialectic, progressive form of embodied thinking.
3. An intentional, directional (directed towards others and the future) gesture that forms the basis for all political life and action.
4. The forming of spoken language into codified, delineated symbols (signs). A form of expression that utilises the instrumental value of language.
5. An interface between human thought and technology. See interface.
6. The unique gesture that began and progressed the model of History. See History.

\* Definitions taken from: IBM, *IBM 1130 Operating Procedures: Systems Reference Library*, (San Jose: IBM Systems Development Division, 1968), Appendix E, 81-87.

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